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DESCRIPTIONS OF FASHIONS

MIDDLE PAGE

LEFT FIGURE.—Evening gown of rose-colored mousseline de soie worn over a foundation of rose-colored silk and trimmed with tucked mousseline and bands of cream-colored filet lace.

SECOND FIGURE.—Dress of grey crêpe de chine and all-over valenciennes lace dyed grey to match and worn over a foundation of cream-colored silk. Huge hat of grey tulle, with frills of pink tulle inside of the brim against the hair, and large pink roses.

THIRD FIGURE.—Princess dress of beige cloth with the seams outlined in braid. Guimpe and sleeves of beige-colored batiste, laid in quarter-inch tucks. Dark brown felt hat with brown quills.

FOURTH FIGURE.—Suit of mauve broadcloth. The long coat is trimmed with narrow bands of cloth. The long tight vest of violet silk opens over an inner vest of white cloth, and fastens only at the bottom, although its entire length is decorated with buttonholes and buttons. Hat of very dark green tulle trimmed with black paradise feathers.

FIFTH FIGURE.—Suit of grey and white striped cheviot, trimmed with grey cheviot. Red taffeta hat.

SIXTH FIGURE.—Suit of blue serge. The long coat has huge pocket flaps and close-fitting pelerine of blue taffeta braided in black. Hat of black satin piled with dull blue hollyhocks.

SEVENTH FIGURE.—Evening gown of Carlier red messaline worn over white silk muslin. The messaline is laid in half-inch tucks, and is trimmed with insertions and frills of filet lace, dyed to match the messaline. The bands and knots are of red satin ribbon.

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LEFT FIGURE.—Costume of grey worumbo broadcloth with Directoire coat, sloping in a point at the back where it is slashed from the waist line. The coat, from the neck to the bust line and on the outside of the sleeves, is trimmed with bands of self-tone grey chiffon velvet, appliqued in figures. The high undercollar and the lapels are of heavy black satin, and the cords and tassels are of lustrous black silk.

MIDDLE FIGURE.—Apricot crepe de chine gown in Empire effect with long, sleeveless coat to match of worumbo broadcloth. The sleeves of crepe de chine are gathered along a band of the broadcloth which runs on the outside of the sleeve from below the shoulder to the cuff and is edged and trimmed with a fine silver braid. The coat is edged with the same braid and trimmed with heavy silk embroidery in silver and apricot. In front, the coat is joined by a pale blue satin ribbon, hanging from the waist in two long ends and knotted at intervals.

RIGHT FIGURE.—Suit of dull blue worumbo broadcloth. The long, straight coat is bordered with bands of black satin and bands of the same satin are laid on the side seams and over the shoulders where the sleeves join. The cuffs are finished by two black satin bands. The coat is elaborately trimmed in figures of black silk soutache, and the skirt has panels of the soutache, edged with black satin folds.

COSTUME IN FAMOUS PAINTINGS

"ALmeria," the fancy head by John Opie, reproduced on page 287 in this issue of Vogue, shows a young girl wearing the huge picturesque hat, and the quaint little cape of her times, a soft white ruche beneath the chin, close to the throat, over which tumble masses of curly hair in charming confusion. The artist was born in Truro, Cornwall, April 9, 1761, of humble parents, his father being a carpenter. He soon showed talent for painting, and was fortunate enough to attract the attention of Dr. Wolcot, known under the literary pseudonym of Peter Pindar, and an art critic of great taste and judgment. Dr. Wolcot took him to London, where he soon became known as the "Cornish Wonder," and justified his patron's anticipations. In the latter part of his career he devoted himself chiefly to historical and Scriptural subjects, and wrote a biography of Sir Joshua Reynolds. He was the recipient of many honors, became a Royal Academician in 1788, and a professor of painting in 1805 at the London Royal Academy. His death occurred 9 April, 1807, in London.

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SOCIETY

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DIED

Clarkson.—On Monday, 24 Aug., at her residence, Chiddingston, Tivoli on the Hudson, Mary Clarkson, widow of Thomas Streatfield Clarkson.

Craven.—At Spring Lake, N. J., on Saturday, 22 Aug., 1908, Elizabeth Gertrude Moore, widow of Rev. Elijah R. Craven, D.D., late of Philadelphia, Pa., and daughter of the late Stephen Van Rensselaer Moore, of New York City.

Mackay.—Suddenly, at Portland, Me., on Thursday morning, 27 Aug., the Rev. Donald Sage Mackay, D.D., LL.D.

Townsend.—At Holbrook Grange, near Rugby, England, Thursday, 20 Aug., Mrs. Jane A. Townsend, widow of Randolph W. Townsend.

Van Buren.—Tuesday, 25 Aug., at Central Valley, Edmund Morton Van Buren, in his 40th year, husband of Helen West Van Buren and son of Aymar Van Buren, of New Windsor, N. Y.

Von Sternburg.—At Heidelberg, Germany, 24 Aug., Baron Speck von Sternburg, the German Ambassador to the United States.

ENGAGED

Baker-Ruttencutter.—Miss Mildred Armistead Baker, daughter of Mr. George Livingston Baker, of New Brighton, S. I., to Lieutenant Brady Green Ruttencutter, First Infantry, U. S. A.

Beebe-Blaney.—Miss Helen Worthington Beebe, daughter of Mr. William W. Beebe, to Mr. Charles P. Blaney.

Dean-Welles.—Miss Harriet Ogden Dean, daughter of Mrs. Robert W. Gardner, to Commander Roger Welles, U. S. N.

Johnson-Cornwell.—Miss Elizabeth Fairfax Johnson, daughter of the late C. Fairfax Johnson, of Virginia, to Mr. Wilbur Cornwell, of Plainfield, N. J.

Johnson-Tidball.—Miss Margaret Winthrop Johnson, daughter of the late Oliver Templeton Johnson, to Mr. William Tidball, first lieutenant in the U. S. Coast Artillery.

Stevenson-Harris.—Miss Elizabeth Stevenson, daughter of the late Mr. David Stevenson, of New York, to Mr. James Russell Harris, of Philadelphia.

WEDDINGS

Bloodgood-Holt.—1 Sept.—Dr. Joseph Colt Bloodgood, of Baltimore, and Miss Edith Holt, daughter of Mr. Henry H. Holt, were married at the home of the bride on Tuesday, 1 Sept., the Rev. Lyman Abbott officiating. Maid of honor, Miss Winifred Holt; flower girls, the Misses Hewitt; pages, the Messrs. Bloodgood; best man, Mr. Joseph Bloodgood, Jr.; ushers, Messrs. Wheeler Peckham Bloodgood, of Milwaukee; Copeland Morton, of Baltimore; C. Vail Stebbins, Roland Holt, Henry H. Holt, Jr., and Gerald Abbott Sedbury.

Davis-Grosvenor.—31 Aug.—Mr. Dudley Davis and Miss Alice Grosvenor, daughter of the late William Grosvenor, were married in Emmanuel Church, Newport, R. I., on Monday, 31 Aug. Bridesmaids, Miss Anita Peabody, Miss Laura Swan and the Misses Caroline, Rose and Anita Grosvenor; best man, Mr. Robert Grosvenor; ushers, Messrs. Henry R. Sedgwick, Frank Sulloway, Philip Hitchborne, Frederick De Rham and Whitcomb Field. A wedding breakfast and reception followed the ceremony at Roslyn, Mrs. Grosvenor's villa on Beacon Hill.

Price-Almy.—1 Sept.—Mr. H. Brooks Price, of New York, and Miss Sarah G. Almy, daughter of Mrs. John G. Almy, of Washington, and the late Rear Admiral Almy, U. S. N., were married in the Church of the Transfiguration, New York, on Tuesday, 1 Sept.

WEDDINGS TO COME

Egan-Murphy.—16 Sept.—Miss Patrice Egan, daughter of Mr. Maurice Francis Egan, American Minister to Denmark, to Mr. Elmer Murphy, of Washington, in Copenhagen, Denmark, 16 Sept.

Rea-Laughlin.—10 Sept.—Miss Marjorie Rea, daughter of Mr. William Holdship Rea, to Mr. Henry Hugert Laughlin, of Pittsburg, at the country seat of the bride's parents at Point Pleasant, New Jersey.

BAR HARBOR

Draper.—Mr. and Mrs. George A. Draper entertained at dinner at their villa on 27 Aug. The guests included Dr. and Mrs. Preston Satterwhite, Miss Satterwhite, Miss Ruth Lawrence, Mrs. Davie, Dr. T. M. Rotch, and Mr. W. W. Rutherford.

Endicott.—Mrs. Robert Endicott gave a luncheon at the Swimming Club on 27 Aug. Her guests were Misses Constance Pratt, Belle Gurnee, Catherine Porter, Grace Moore, Helen Frith, Louise Frith, Eleanor Erving, Gladys Endicott, Ruth Lawrence, Dorothy Watts, Charlotte Delafield, Anna Pellew and the Misses Ogden.

Moore.—Mrs. Casimir de Rham Moore gave a dinner on 27 Aug. at the Chalks, and among her guests were Mrs. Charles B. Wright, Mrs. Robert Endicott, Miss Fenno Cary, Miss Dorothy Watts, Miss Belle Gurnee, Miss Cryden, Miss McFadden, Miss Moore, Miss Taylor, Miss Carrie Hatch, Messrs. Frank Roche, Julian Wright, Allan Wellman, William Hitt, Howland Auchincloss and Emlen Drayton.

Recital.—A piano recital was given by Miss Harriet Cady on Saturday, 29 Aug. The list of patronesses included Mrs. John J. Emery, Mrs. Henry E. Drayton, Mrs. Anford Bissell, Miss Jane Cary, Mrs. J. Howard Carroll, Mrs. J. Edgar Bull, Mrs. Ignatius R. Grossman, Mrs. J. L. Ketterlinus, Mrs. Philip Livingston, Mrs. F. A. Otis, Mrs. Charles E. Pellew, Mrs. Thomas Shearer, Mrs. Hunt, Mrs. Raymond Rodgers, Mrs. William B. Rice, Mrs. Oliver J. Wells, Mrs. John Jay White, Mrs. Guy Fairfax Whiting, Mrs. Frank Fremont Smith, and Mrs. C. F. Chickering.

LENOX

Berkshire Hunt.—Mr. David Turner Dana, master of hounds of the Berkshire Hunt, sent out notices on 25 Aug. calling the first meeting of the hounds for Saturday, 29 Aug. Among those riding this season are the Misses Vera and Gladys Bloodgood, Heloise Meyer, Kate Cary and Mrs. David T. Dana, Messrs. Charles A. Bristed, Guy A. Ward, F. K. Sturgis, De Lancey K. Jay, Malcolm D. Sloane, Herbert B. Shaw, C. S. Bird, Jr.; J. Watson Webb, Frederick H. Von Stade, Singleton Von Schaick, James Barnes, Joseph W. Burden, Samuel Frothingham and Richard C. Greenleaf, Jr.

Bristed.—Mrs. Charles Astor Bristed gave a bridge party of eight tables at Lakeside on Thursday, 27 Aug.

Clarke.—Mrs. Thomas Shields Clarke was hostess at luncheon at Fernbrook on 27 Aug. Her guests were Mrs. Oscar Iasigi, Mrs. William Pollock, Mrs. Daniel Chester French, Mrs. James B. Ludlow, Miss Emily Biddle, Miss Goodman, Miss Louise Gilmore, and Mrs. Francis Andrews.

Gilder.—Mr. and Mrs. Joseph Gilder have arrived at the Glencote villa in Tyringham, which they have leased for the autumn months.

Hunt Ball.—Four dinners have been arranged for 11 Sept., the night of the Berkshire Hunt ball and the night before the Hunt races. The hostesses will be Mrs. David T. Dana, at Osceola House; Mrs. Samuel Frothingham, at Overlee; Mrs. Giraud Foster, at Belle Fountaine, and Mrs. Charles Astor Bristed, at Lakeside.

Hengelmuller.—Baron and Baroness Hengelmuller will be in Lenox for the autumn season. They have engaged apartments at the Curtis Hotel.

Tytus.—Mr. and Mrs. Robb de Peyster Tytus are to entertain for the first breakfast for the Berkshire Hunt at Ashintully Farm, in Tyringham, on Saturday, 5 Sept.

NEWPORT

Burden.—Mr. and Mrs. Arthur Scott Burden gave a dance and supper at the Newport Golf Club on Friday, 28 Aug. Among those present were Mrs. S. C. Peabody, Mr. John T. Sill, Countess Dellai Gherardesca, Mr. E. L. Winthrop, Jr.; Mr. and Mrs. Robert E. King, Miss Therese Iselin, Miss Nora Iselin, Mr. W. Odennell Iselin, Mrs. Robert Goelet, Mr. Stanley Mortimer, Mrs. James B. Haggin, Miss Emma Stone, Mrs. Barger Wallach, Miss Nora Iselin, Miss Eleanora Sears, Miss Margaret H. Busk, Miss Edna Barger, Mrs. J. S. Phipps, Mr. Egerton L. Winthrop, Mrs. Henry Clews, Mrs. Royal Phelps Carroll, Miss Louise M. Iselin, Miss Coster, Mr. Charles E. Sands, Mr. Marshall Kernochan, the Hon. Esmo Howard, Mrs. Grenville Kane, the Misses Kane, the Misses Grosvenor, Mills and Gerry.

Collier.—Mr. P. F. Collier gave a dinner dance on Thursday evening, 27 Aug., in honor of his house guests, Mr. and Mrs. Norman Hapgood.

Robinson.—Mr. C. L. F. Robinson gave a clambake on Friday, 28 Aug. Among the guests were Commander William F. Fullum, Lieut. Commander Mark L. Bristol, Commander Edward Simpson, Lieut. Commander W. W. Phelps, Mr. Royal Phelps Carroll, Mr. H. H. Ward, Mr. William R. Hunter, Mr. Robert W. Goelet, Mr. T. H. Robinson, Mr. Joseph Harriman, Mr. Sidney J. Smith, Mr. Elisha Dyer, Mr. H. Anthony Dyer, Mr. Pembroke Jones, Mr. Paul A. Andrews, Mr. H. S. McVickers, Mr. C. Hayden, Gen. Horace Porter, and Dr. Henry Barton Jacoos.

ART

EXHIBITIONS NOW ON

New York. Astor Library. Etchings and Lithographs by modern Dutch artists, and plates illustrating shop window decorations.

Lenox Library. Modern line engravings by the Société Francaise de Gravure, and etchings by Joseph Pennell. Colonna Collection of Japanese prints.

Blakeslee's. Early English, Spanish, Italian and Flemish Paintings.

Ehrich's. Early American art.

Gimpel and Wildenstein's. High-class old paintings.

Knoedler's. Summer exhibition of paintings by modern artists.

Macbeth's. Paintings by American artists.

Montross'. Selected paintings by American artists.

Scott & Fowles'. Modern Dutch paintings.

Tooth & Sons'. Selected paintings by Dutch and Barbizon artists.

W. K. O'Brien's. Collection of plans and views of New York City from 1671-1868. During summer.

Brooklyn. Brooklyn Museum. Collection of etchings loaned by Henry T. Quick. During summer.

Buffalo. Albright Art Gallery. Third annual of oil painting by American artists.

Poland Springs, Me. Maine State Building. Annual exhibition of American paintings and sculpture. Until 1 Oct.

Washington. Congressional Library. Etchings by French artists of the nineteenth century; and collection of Arundel prints.

Worcester. Art Museum. Summer exhibition of paintings. Until 20 Sept.

EXHIBITIONS TO COME

New York. American Fine Arts Society. Nineteenth Annual of the New York Water Color Club. From 31 Oct. to 22 Nov.

Philadelphia. Pennsylvania Academy of the Fine Arts. Seventh Annual of the Pennsylvania Society of Miniature Painters. From 17 Oct. to 9 Nov.

GOSSIP

Under the joint management of the Penn. Academy of the Fine Arts and the Penn. Society of Miniature Painters, the seventh annual exhibition of the latter society will be held in the galleries of the Academy, in Philadelphia, from 17 Oct. to 9 Nov., inclusive. It will consist exclusively of original miniature paintings which have never before been publicly shown in Philadelphia, and works sent from points outside that city, must be received at the Academy building on or before 9 Oct., while those not in packing cases will be taken up to 5 P. M. on 10 Oct. Simplicity in framing is especially desired, and each submitted work must be framed separately, the management reserving the right to remove all shadow boxes before hanging. On all sales made from the exhibition, and for all orders taken, a commission of 15 per cent. will be charged.

The jury of selection for this exhibition will consist of Ellen Wetherald Ahrens, Sally Cross, Herman Deigendesch, Amy Otis, Mary H. Tannahill, Janet Wheeler and William J. Whittemore, and the hanging committee of Amy Otis, A. Margaretta Archambault and Sarah Yocum McFadden.

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VOGUE
MILLINERY SUPPLEMENT

CHARMING NEW EVENING COIFFURE

SUPERBLY PLUMED MODEL BY ALPHONSINE

MODEL HATS OF THE FRENCH MAKERS

The tendency towards making the shape of some varieties of the new autumn hat more and more voluminous and picturesque finds expression in a Camille Roger model, an exceedingly stunning hat developed from repp silk and miroir velvet in two medium tones of giroflée, the new reddish brown copper color. The former material is tightly stretched over the large, flat bowl-crown, and the wide, drooping brim, while the latter was employed for facing the hat. The brim is very much increased in width at the left side, while at the right it appears narrower on account of its being rolled up to form a rever, and when seen from the side it assumes almost exactly the shape of an artist's palette. An immensely full, long amazon plume, with gorgeous, uncurled flue, is loosely laid about the crown, resting on the outer edge of the entire brim, and apparently pressing it down with its weight. It is beautifully shaded, showing light and medium "tigré" tones of beige, rust brown and copper, and completes the ensemble to perfection.

The reigning craze for Directoire effects asserts itself in a stunning Reboux model of lava gray velvet. The shape is constructed as much along the original outlines of the Directoire period as this is feasible in conformity with the present-day style, and shows a flat, though very broad, round crown, and a brim of surprisingly large circumference, which is gracefully curved so as to droop all around. The facing is also in lava gray, but shows a lighter, more ashen tint than that of the velvet covering the top of the hat, and the trimming is in exactly the same tone. It is formed by a most wonderfully shaded ostrich plume of such unusual dimensions that it covers all of the right side of the crown as well as the brim, drooping far over the latter, and thus adding considerably to the breadth of the hat. It is secured in the centre front of the top crown, where it emerges from a soft scarf of mousseline de soie in a very deep tone of gray, which is arranged about the crown in deep, artistic folds and forms an effective foundation for the superb flue of the plume. The sides of the plume are maintained in their depressed position by means of long, light gray velvet ribbon streamers, which form a graceful, loose loop under the chin and are tied into a simple bow at the left side, emphasizing the Directoire effect.

A Georgette model of great chic is conspicuous by extreme simplicity as to development, and exceptionally good outlines. This is a large shape, with a low, flat-topped crown, and a wide brim, which at the right side droops in modified Directoire style, while at the left it is boldly turned up to form a daringly curved rever à la Duchess of Devonshire. This treatment of the brim reveals the facing, which is of soft black velvet, while the top brim and crown are covered with smoothly stretched, heavily corded repp silk, also in black, the blunt dullness of the latter accentuating the rich lustre of the velvet most effectively. The all-black idea is aso carried out in the trimming. This consists of a gorgeous sweep of fancy plumage, paradtse, heron and crosse, and is disposed in the centre front of the side crown, slightly towards the left side. It droops softly over the crown in almost vertical direction, and is supported by the reversed left side of the brim, thus giving additional hight and breadth to the hat, and at the same time making the contours exquisitely soft and picturesque.

Heavy, corded grosgrain silk in a deep tone of Gainsborough blue, the rich, warm color that made Gainsborough's painting, "Blue Boy," famous, furnished the material for a stunning new Marie Crozet model, intended for late autumn wear. Its dominant feature is the crown, which is immensely wide, bowl-shaped and quite high, while the brim, which seems like a continuation of the crown, is only medium wide, and droops at the right side, back and front. The entire left side of the brim, which is considerably wider, is turned up into a high, daringly curved rever which relieves the somewhat severe contours of the hat wonderfully well, and exposes the facing of velvet, also in Gainsborough blue, but two shades lighter than the material covering the top crown and brim. The trimming is selected in the color of the facing—a tall, full fringe of exquisite ostrich plumes, erected at the left side of the crown just beneath the rever formed by the brim. With the exception of a large ornamental cabochon in the shape of a pale cameo set in old silver, no other trimming is employed on this model.

A delightfully effective combination of the Directoire and the Pierrette style is demonstrated in a large Lewis model developed from deep grenat (garnet) velvet. The shape shows outlines of extreme beauty and originality, especially in its brim, which is very wide and supple, and is allowed to softly droop at the back and part of the left side, while the remainder of it is smartly rolled up in a high, softly curved and dented rever. The crown is in tymbal style, and only of medium hight, but unusually voluminous, and thus conforms to the contours of the brim. The trimming, a high panache of ostrich plumes and paradise aigrettes dyed to match the tone of the velvet exactly, is fastened beneath the reversed brim in the centre front of the side crown, and resembles the original trimming of the Directoire hat in every detail, giving additional hight and also breadth to the hat, and forming a quaint contrast with the shortened front brim. Long velvet ribbon streamers in the shade of the velvet are tacked to both sides of the underbrim, and form either a long, knotted loop à la Romney at the back, or may be tied under the chin in true Directoire fashion.

An Alphonsine model of fine French felt in a deep tone of Casoar, the new grayish brown, conspicuous by a note of bronze underlying its surface, shows the recent idea of the crown drifting into the brim by degrees, a novelty which, with regard to pressed shapes of fine velvet, has created quite a vogue. In this instance the crown is dome-shaped and of such vast dimensions as to remind one of an inverted tymbal. The brim carries out the same idea both as to its outline and size, has an enormous circumference, and shows a decided tendency to droop all around. In marked contrast to the color of the hat proper is that of the trimming. This is effected by supple mirror velvet in two tones of Rouen blue, massed over the crown in soft, irregular folds, so as to make it appear still more voluminous, and cleverly secured by means of a pair of large, oddly shaped ornamental pins of handsomely wrought, old silver filigree. A facing of taffeta in the lightest tone of Casoar is smoothly stretched over the under side of the brim, and is outlined by a narrow, bias band of velvet, which binds the outer edge of the brim.

An eloquent proof of the fact that the reign of the large-sized hat is not by any means on the wane is a stunning Reboux model of French felt in a dainty tone of biscuit. It is composed of a very large and quite high, tymbal-shaped crown, and a brim to correspond in size, which droops throughout its circumference, but is lifted up slightly at the left side, where it is of greatly increased width, thus exposing the cream-white velvet facing. Exquisite plumage forms the sole trimming of this model: an immensely long and full flued amazon plume in the tone of the felt is loosely laid about the crown and twisted so that the many short, full ostrich tips, which are joined to the entire length of the plume's quill become visible. This plume, which is the very newest thing in ostrich trimming, covers the entire side crown of the hat, falling softly over the top crown, from which point issues a full, fluffy aigrette of cream-colored paradise.

DESCRIPTIONS OF ILLUSTRATED MODELS

The new evening coiffure shown on the supplement cover is delightful in its simple beauty. The front and side hair is arranged somewhat after the manner of the famous Countess Potocka coiffure—that is, puffed out loosely so as to form a soft pompadour effect and drawn back just a trifle from the forehead, and it is adorned with deep waves of such charming irregularity that no one could accuse them of being artificial. The back hair is brushed up and also puffed out loosely so as to correspond with the front and side arrangement, and is then united with the rest of the hair about two inches below the crown of the head, and divided into as many separate strands as its thickness will permit. Each separate strand is rolled over the finger to form a puff, and each puff is pinned down securely on the back of the head, making the arrangement as unsymmetrical as possible, so as to obtain an entirely natural effect. A fine garland of wild vine foliage in the most superb metallic tints of rust brown, copper, green and flame-color is carelessly laid over the pompadour in front, dividing it into two soft, vaguely outlined sections, and reaches around the entire head. Little clusters of wild grapes in a dull grayish blue peep forth from the foliage at intervals, and form a most charming finishing touch.

On this page the Alphonsine model is of soft velvet in an exquisite tone of Bigarreau—a lovely deep color seen in the maraschino cherries. The shape is large with a slender, slightly cone-shaped crown and a beautifully curved brim which droops at the back, while the left side is daringly rolled up high. The trimming is superb, consisting of an enormously full effect formed by a mass of ostrich plumes, tumbling over each other in a riotous manner, forming a bright mount at the left side in harmony with the upward movement of the brim.

A smart Lewis model of beaver felt in a deep tone of Rajah green is shown on the opposite page. The crown is of medium hight and straight, and is almost hidden from view by the trimming—a wreath of small wings and tiny birds' heads—which encircles it, making it appear considerably higher. The wings are exquisitely shaded in tones of Rajah green and antique blue, while the little heads are in the color of the hat.

The Virot models (from Aitken's Son & Co.) show the latest novelties in small hats; one is an extremely chic shape, covered with a novelty texture in black silk. Little jet balls strung on silk cord are strewn over the entire surface of the hat, while the trimming consists of a tall white aigrette, jauntily placed at the left side. The other model pictures an exquisite toque of rich black lace, showing no other trimming but strings of large jet beads forming a festoon on the brim, and a graceful white fancy aigrette decorating the left side of the crown.

The ornament shown in this illustration is the very latest novelty Paris designers have created for the embellishment of the evening toilette. It is of great length and width, and may be worn in a number of different ways, a gorgeous wreath composed of large, full-grown American Beauty roses in the most exquisite tones of purplish crimson shading into a pale rose pink and a mass of beautiful cella blossoms in white, black and deep primrose-colored velvet. The combination is new, and the most effective thing imaginable, and the wealth of large cella leaves made of soft, green and whitish mottled velvet, which entwines the blossoms in thick clusters heightens the effect produced by this stunning garniture. (From Aitken's Son & Co.)

TWO SMART SMALL HATS BY VIROT AND A STUNNING BEAVER MODEL BY LEWIS

Descriptions of hats on page 284.

Novel in shape and execution is this large buckle made of handsomely wrought old silver, and profusely decorated with rhinestones. It will form an exquisite trimming accessory on one of the new large hats.

AUTUMN HAT SHAPES

HAts of all shapes and sizes covered with smoothly stretched satin, repp, grosgrain, and ottoman silk are the favorites of fashion and have been unanimously adopted by the leading modistes of Paris. A new model demonstrating the latest variety in shapes is a large hat with prominent, bowl-shaped crown of unusually large headsize, and a brim which is shaped somewhat along the order of the headgear worn by the Japanese farmer, increasing in width towards the centre front and back, and deliberately turned down so as to resemble an inverted boat. It is covered with repp in a faint, pinkish tone of beige, and faced with cachemire in the dullest of copper shades.

Large shapes folded up sharply, or rolling at the one side, while the other as well as the front and back are allowed to droop softly over the hair of the wearer, are still on the increase, and are shown in a variety of styles and sizes. One, for instance, a smart model developed from fine pressed felt in a delicate tone of vapeur, the lovely new, bluish cloud gray, shows this characteristic to a marked degree. The brim, which is a great deal wider at the back than in front, is broken into a sharp rever at the left side, but otherwise demonstrates a decided tendency to droop. The crown is balloon-shaped and quite voluminous, with an unusually large headsize, thus forcing the hat to rest snugly on the coiffure.

Another shows a large, daring shape of eveque velvet. This rich color is the exact hue of bishop's robes in the light tones, while the darker ones are a splendid plum color of great warmth and depth, with a very slight undertone of purplish carmine. To correspond with the material used for developing it, the shape, too, is ecclesiastic, the so-called abbé hat, resembling the large felt hats worn by French priests in more than one respect. The crown is low and looks like an inverted tymbal, and the brim appears like a continuation of the crown, no joining line being noticeable. The latter is quite wide all around, but exceptionally so at the back and in front, where it is softly depressed, while on both sides it is rolled up ever so slightly.

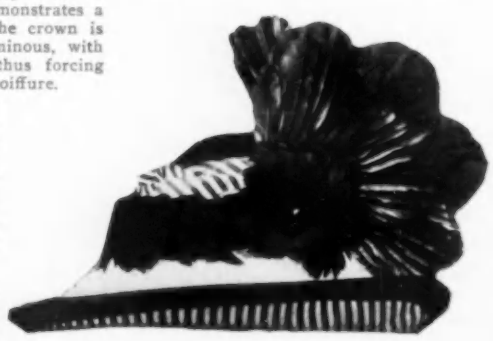
An unusually quaint shape is shown in a stunning model of "plomb" (lead-colored) repp silk. It is formed by a high and very wide, conical crown, with flat top and extra large headsize, and a wide, pliable brim, which is deliberately depressed so as to overshadow the head of the wearer completely. At the right side it is rolled up just a trifle, forming a diminutive rever, which, however, suffices for giving a glimpse at the facing of mineral gray velvet.

The new palette shape is utilized in a dashing model of rich black miroir velvet. Indeed, the shape is very suggestive of an artist's palette, especially so when seen in profile view, with its broad, softly curved expanse in front and back, the narrow right side, and the boldly curved revers at the left, which reduces the width of this part of the brim almost to nothing. Doubtless, this novelty is extremely becoming, also very commendable from an artistic point of view, as it gives the head of the wearer attractive contours, and it therefore will not be surprising if the predictions regarding its coming vogue are realized.

Hats made of fancy plumage are also featured in a variety of styles, shades and color combinations, but show off to the greatest advantage when developed in cuivre rouge (red copper, very new and effective), antique gold, and the rich greenish bronze tone, paon or peacock.

FEATHER NOVELTIES

THe craze for feather novelties asserts itself in a multitude of styles, the latest being a bird of simply huge dimensions, which shimmers in a profusion of dull, subdued tones of mauve, prunelle, mordoré and palest lavender, harmoniously mingled. The shape of the bird recalls exactly that of a butterfly, hence the term "teigne papillon" (butterfly moth) is justly applied. From two pair of vulture wings of extreme expanse and suppleness emerges a long-drawn, exceedingly slender body, shaped like that of a butterfly, with a small, beakless head, which latter is surmounted by the head ornament of the lyre bird—long, flexible feelers of thread-like fineness. The small, triangular sections in which these feelers terminate are of deep black velvet plumage, also a product of the lyre bird, and are strewn with the diminutive wings of petrified African beetles, iridescent in all the exquisite hues of the opal, also with the little beetles themselves, robbed of their shimmering wings. This exquisite novelty is intended to form the sole trimming on autumn and winter models of the picturesque variety, being voluminous enough to eliminate all further elaboration.



Hat of black taffeta, brim faced with black and white striped silk. The trimming is of the striped silk and novelty plumage with a large owl's head. Model by Renard.

Another conspicuous feature in this season's vast display of plumage fancies is the heron. It is shown in full lifesize, large enough to completely cover, and even extend beyond the outlines of the large new models and, when placed on one of the picturesque felt, velvet or silk covered hat shapes forms a unique and smart trimming, allowing of the most fanciful new effects.

From the long, supple neck down to the thick, graceful sheaf of tail feathers the bird's original shape is maintained, and the wings are wide-spread so as to display their entire expanse and their exquisite beauty of outline. The coloring is beauty itself, a smart combination of the deepest tones of casoar—greenish brown, almost bronze—with grayish brown Isabelle, and light, soft tints of bleu iris and prunelle. In marked contrast with this mixture of vague, mellow tones is the long, sharp beak in vivid yellow, and the glossy, jet black eyes formed by beads. Other color schemes, such as copper, terra cotta and chocolate, mixed with fallow fawn brown, beige and taupe, and warm deep greens associated with Quaker, lava, ashen and elephant grays, are also successfully carried out in plumage fancies of this order.

Quills have also become important factors for the trimming of seasonable hats. So much so, indeed, that their shape is even being imitated in plumage of the most exclusive order, such as crosse, goura, heron and ostrich. There is one notable novelty of this kind, for instance, one of the most exclusive and approved, the new pen quill, an elaborate trimming accessory for dress hats of all descriptions. It shows an exceedingly long, rather stiff quill, which terminates in a point as fine as that of a needle, and to this are joined fine sprays of crosse aigrette extending symmetrically from both sides. In harmony with the quill, the aigrettes become extremely short and fine as they near the top, and the entire ornament therefore resembles a pen-point to quite an advanced degree.

Untrimmed French felt in deep mauve.

Besides the ever-popular white and black, this cleverly conceived novelty in fancy plumage is shown in the latest tones of antique gold, mineral gray, the deep, warm gray-brown tints of Isabelle, as well as the more subdued tones of prunelle, Rouen blue, casoar and steam gray, and rich, subdued wine red.

VOGUE MILLINERY POINTS

SOme of the most fascinating new hair ornaments are made from large oblong steel buckles, studded with topaz, supporting an ostrich panache, or a paradise or heron aigrette, and decorated with black velvet and tulle loops.

Untrimmed French felt in tabac brown.

LArge shapes, covered with heavy corded silk, and faced with velvet, taffeta or satin, are very strongly featured in afternoon and semi-dress models, and are extremely chic when trimmed with large, stiff wings, breasts, or coq feathers.

Large, circular buckle of dull, reddish Roman gold. It is studded with yellow topaz, the clear, cold tone of which contrasts most effectively with the tint of the gold.

AIgrette effects in split and whole monotone peacock feathers are new. They are sometimes interspersed with paradise and heron.

PIece goods in satin, Shantung, or foulard textures in select Persian colorings make a stunning trimming when crushed about the high crowns of repp-covered autumn models.

GRapes in silver and gold, also frosted greens and vermilion are seen on some of the smartest new hats; the leaves are generally in the same tones.

LArge crush roses in the mellowest decroix tones of tan, rose, gray, blue and terra cotta occupy a high rank among the floral trimmings.

ORnamental pins, used singly or in sets of two, three and four, are more elaborate than ever, and are employed in profusion, also silk or ribbon covered oval buckles.

SOme of the most captivating imported models are trimmed in abat-jour (lampshade) effects, either with ribbon or mousseline ruffs, or with a wreath of short, erect feathers in a number of new tones, held in position by a twist of ribbon, tied into a bow at the side.

LArge owl or heron heads, succeeded by a magnificent sweep of novelty plumage in one of the new shades, are a popular fancy, and exceedingly effective.

SOme of the most exclusive novelty wings are made in contrasting colors, in a horizontal stripe effect, and often show a centre of paradise aigrette.

AWelcome diversion from the original Dirctoire hat is the one of stiff pressed felt, which droops all around, and is considerably wider at the sides, almost reaching down to the ears. Effective both with or without ties.

THe leading shades of the autumn and winter millinery season are: cuivre poli and cuivre rouge, both extremely lovely warm copper tones; elephant gray, moutarde, and the almost similar antique gold; also Rouen and Siréne blue, the one grayish blue, the other more along the peacock order, with a decided greenish cast.

One of the latest novelties in ribbon bows for trimming hats. Its centre is filled in with a large rose, also made of ribbon, and accompanied by natural rose foliage in several deep tones of green.

A pair of fancy wings showing two lovely tones of gray—lava and aluminum— beautifully blended. The former is extremely dark, and of great depth, while the latter is what the name implies—very light and clear.

The duck wing shown in this illustration is left in its original coloring. It shows exquisite metallic tones of green and blue, with some smart little touches of copper and brown, on a background of fallow brown and white.

This bow is admirably suited for trimming an autumn or winter hat. It is made of very [illegible] satin ribbon, which forms loops of irregular length, and is softly crushed, thus producing a charming effect.

Vogue

ALMERIA

FROM THE PAINTING BY JOHN OPIE

See Text, Costume in Famous Paintings, page 281

UNDER DOG DAY WITH A VENGEANCE

IT greatly astonishes the native American, trained in the good old theory of self-help, to hear on so many sides the doctrine that the poor are entitled to inherit the earth, even at the expense of the industrious and thrifty, and yet not only in regard to material possessions, but in respect to his conduct, it seems to be the contention that because a man is of the lowly classes he shall be above law. Does he cruelly maltreat his beast or commit some act of dishonesty the mob almost invariably takes his side and berates the police officer who arrests him, for inconveniencing a "poor man with a family to support"; does his wife, in defiance of the sanitary code and street cleaning regulations, dump her garbage can out of a sixth story tenement house window—a by no means unusual occurrence—little pity is wasted upon the street sweeper who must gather it up, little thought is given to the taxpayers who must stand the burden, but the untidy law breaker is excused because it would be too great a hardship to expect her to bring the refuse down to the street. In vain decent people complain that the city parks, which are maintained at such expense as breathing spaces for the lowest classes in the community, should be monopolized by the riff-raff of both sexes. The cry is raised that because these human derelicts (derelict through their own fault) live in miserable places, they are quite justified in pre-empting the parks. When on the lower East Side of New York the streets are rendered disorderly by the push cart men and their customers, the aggressive champions of the under dog insist that if the people of that quarter feel inclined to fling refuse into the thoroughfares they are quite within their rights, in spite of the fact that the push cart business adds over $100,000 annually to the cost of street cleaning, and that if it were not for such abuse of privileges the efficiency of the Department for all classes and for all sections would be increased the equivalent of many thousands of dollars. Is it just that a crew of foreigners with filthy habits should be allowed to graft—for a species of graft it truly is—over $100,000 annually out of the city treasury simply because they are poor? Is it not absurd that they should be encouraged so to do?

There are indications, however, that other classes in the community are becoming restive under the injustice of having the blame for all the evil done in the world laid at their doors, while the poor are protected, and a New Jersey public service corporation which investigated the matter has recently been showing up the public in a very uncompromising light. A railroad official who not long ago analyzed the statistics of those killed and injured on railways, did an excellent service in showing how very large a proportion of the victims were trespassers and employes who disregarded plain regulations, and the Long Island Railroad, tired of unjust criticism in regard to its grade crossings, has also quite turned the tables on the auto-riding public by setting watchers to investigate whether or not machines were slowed up at crossings, and by proving that out of over two hundred drivers fewer than ten took the slightest precaution, while the others rushed over the grade crossings as though the railroads were abandoned and there was no possibility of danger. It is likely that Americans in other classes in the community will presently awaken to the fact that encouragement to defy law is being carried to an extent that bodes no good for either themselves or the country, and that even the middle classes and the rich have rights that the unassimilated immigrant should be made to respect. The poor are possessed of quite as many unlovely traits as any other class, and the pose of superior virtue which the sentimental settlement workers encourage them to take is wholly untenable. To be tyrannized over by them is no more just or enjoyable than to be the victims of corporate greed.

FRom the distant day when Richard Harding Davis achieved fame as the creator of Van Bibber, his occasional output of fiction seems to have steadily decreased in value. This is partly due to the fact that this author has come to realize his true métier to be that of high-class descriptive writer and newspaper correspondent. Certainly in the latter field he has few rivals. Vera the Medium is a fairly exciting novelette of New York life with an authentic tenderloin background.

The heroine purports to be a lovely maiden of doubtful past, who took up the role of medium in childhood as a direct inheritance from her forbears. The story has to do with the villainous plot of a limited coterie of rascals to gain control of the millions of a moribund octogenarian, whose property rightfully belongs to the daughter of his deceased brother. The hero is also the district attorney of the city, although we may reasonably infer from the story that he has scant time to attend to the duties of his responsible office. At first we assume that Winthrop is inclined to fall in love with his secretary, who happens also to be the millionaire's niece; but when the large-hearted and overworked young official meets Vera and recognizes in her (with accelerated heart beats) a poor young girl whom he once befriended as a country lawyer, the wind changes. Soon afterwards the conspirators enlist the services of Vera to trick the dying and credulous Stephen Hallowell. A séance is cleverly arranged, but just at the critical moment unexpected things happen. The only really live character in the story is Mannie Day, the embryo "Broadwayard." No one is likely to be bored by Vera the Medium, but it is sincerely to be hoped that Richard Harding Davis—at one time the most promising of the budding American novelists—will not repeat the offence.

(Vera the Medium. By Richard Harding Davis. Illustrated by Frederic Dorr Steele. Charles Scribner's Sons. $1.50.)

INsect Stories, by Vernon L. Kellogg, is a new volume in The American Nature Series (Holt), belonging specifically to Group V., Diversions from Nature. Mr. Kellogg is a professor at one of the California Universities, and he has an honest habit of giving credit when he sets down a fact observed by some one other than himself. He also writes with a scientific regard for nature's truth. It must be owned, however, that he has not escaped the nature fakir's habit of padding. We can pretend to no genuine interest in "Mary," and to no pleasure in Mr. Kellogg's humor, though it is less dreary than the heavy-footed fooling of some who write on such subjects with much less knowledge. In hastening over the introductory matter that leads up to the really interesting things that Mr. Kellogg has to tell one cannot help thinking how beautifully and simply Gilbert White would have told these stories had he possessed half the author's equipment of fact. Ants, bees, wasps, ephemera (which Franklin treated so delightfully in a famous letter), gall-insects and some others are the creatures discussed in these stories. Mr. Kellogg takes his reader with him to field, forest and marsh, and there lets him into the secrets of nature, as it were at first hand. Most of the matter is simple enough to interest girls and boys of 12 or 15, for whom it is primarily intended, and not too simple for older readers.

(Insect Stories. By Vernon L. Kellogg, with illustrations by Mary Wellman, Maud Lanktree and Sekko Simada. Henry Holt & Co., $1.50.)

WHen Morley Roberts writes sea tales he manages to be funny in a different way from Mr. Jacobs, and nautical in a different way from Joseph Conrad. It must be owned that the stories in the new volume, Captain Spink and other Sea Comedies (Lippincott), do not make one laugh aloud as the stories of Mr. Jacobs do, and it is hardly necessary to say that Mr. Roberts has none of Mr. Conrad's tragic power and grim humor. These tales depend for their fun upon character and situation rather than humorous phrasing. Nevertheless, the old sea dogs of Mr. Roberts' have a quaint humor of their own, and extravagant as some of their doings are, they seem to be real persons and not mere farcical creations. Captain Spink, who gives title to the book, is a person of resource, assurance, and other strong qualities. After we get through with Captain Spink we have a succession of salty sea dogs, of whom the oldest is The Captain of the Ringdove, a most amusing old boy, who commands a ship when past eighty, and hopes to walk the quarter deck at one hundred. The quality of these stories is very unusual, for they have little or no plot, no love interest, and no real dramatic movement. It is Mr. Morley's own point of view as embodied in his whimsical creations that interests the reader.

(Captain Spink and Other Sea Comedies. By Morley Roberts, author of The Promotion of the Admiral, Rachel Mars, etc. J. B. Lippincott & Co., $1.50.)

M. P. Willcox has a strong fondness for the Devon coast, and its fisher folk, seafarers, and farmers and middle-class town dwellers, and accordingly, we have in his new novel, A Man of Genius, an ample store of such characters. The story opens well with the unsuccessful love affair of a simple coast-guard, and we are immediately introduced to the "Man of Genius" who gives title to the book, a youth of artistic powers who has not yet found himself, but whose temperament is highly characteristic. After the young man begins to unfold before us we have a complicated succession of love affairs in which three or four characters take part, and in which the simple natural men and women of the untutored country side are contrasted with their more sophisticated neighbors. The Man of Genius himself naturally makes trouble enough wherever he goes, and finds men and women to befriend and love him even though he can never give as much to any of them as he instinctively gives to his art.

The author seems equally at home with the doctor, the rector, the rector's daughter, the farmer's wife and the waterside characters that make up the dramatis personae, and all have the breath of life in them. The simpler folk use something of dialect, but not enough to tire the reader, and the atmosphere in which they live and breath is as real as the men and women themselves. That persistent idealist, the rector's daughter, is the master hand that is finally directed toward saving the Man of Genius from his worst self, and the reader is left to believe that she has even managed to preserve for him his domestic happiness which he had so nearly thrown away.

(A Man of Genius. By M. P. Willcox. New York: John Lane Company. London: John Lane, The Bodley Head. $1.50.)

DR. Emile Reich's intellectual vanity, and fondness for saying the thing that shocks, make him the Bernard Shaw of historians, but these qualities also make his book, Foundations of Modern Europe, one of great interest and stimulating charm. What he has attempted in this volume is to deal with those events which he regards as leading up to the present political and social condition of Europe. Doubtless it was with genuine pleasure that he placed among these events the American revolution. He tells us that we owe our independence not to taxation without representation, but to our desire to possess the great west of Colonial and later times. He thinks also that we have to thank France more than ourselves for our success, Beaumarchais far more than La Fayette, and that the fight of the French fleet with the English at the mouth of Chesapeake Bay in 1781, was a matter of the first importance, in which he agrees with our own historian, John Fisk.

When he comes to discuss the French Revolution, Dr. Reich apologizes for the September massacres, and in his subsequent discussion of Napoleon he finds difficulty in chiding his hero for too much ambition. Incidentally he seeks to rob England and Wellington of the credit of bringing about Napoleon's fall. He wastes no pity upon dismembered Denmark when he discusses German unity, applauds Bismarck's garbling of King William's inoffensive reply to Napoleon III's demand with regard to the Hohenzollern candidacy for the Spanish throne, and thinks Austria made a fatal mistake in not attacking Germany in 1870 as France made a like mistake in not attacking her in 1866.

Dr. Reich sees little of moral significance in the progress of nations, despises the preachers of peace, expects naught but selfishness in public policy, and ridicules the idea of a United States of Europe as impossible and absurd. The moral significance of his fascinatingly brilliant book is probably more to be deplored than that of any play suppressed by the British licensing authorities.

(Foundations of Modern Europe. By Dr. Emile Reich. Macmillan Co. $1.50.)

TWO EXPONENTS OF THE DEVIL

IT is a question as to whether New York has ever experienced a keener dramatic thrill than that caused by the rival performances of The Devil, which are now going on at two different playhouses under the direction of two widely known managers. The play, the suddenness of its production by Mr. Fiske, and the responding celerity with which Mr. Savage gathered his players together from six different states and presented his version on notice of less than twelve hours, were circumstances sufficiently novel to draw large attendances and cause talk which makes this incident of the drama in New York the one of prime importance in the public's eye. There have been columns of newspaper comment on the two productions, their respective merits and the playing of the chief role by Mr. George Arliss, star of the Fiske forces, and Mr. Edwin Stevens, who leads those of Mr. Savage. Then there have followed cartoons, drawings, stories by special writers, and finally interviews with the rival stars themselves. All of which has stimulated an interest that promises to last for some time.

That the two productions are to be successes is, without doubt, assured. Of course Mr. Savage claims to have the exclusive rights in America to the Franz Molnar play, and he would, no doubt, like to prevent Mr. Fiske from continuing his performances; but there is the lack of legal copyright redress, and Mr. Fiske also bobs up with assertions of rights—"and there you are," as The Devil says in the last spoken line of the play. Just now the principal discussion rests on which is the better version, which company the better, and which of The Devils plays best. There has been a deal of talk, also, on the moral status of the work and what its mission is. To endeavor to solve these various points is a task which is rather large, even for the best equipped dramatic critic. It resolves itself largely into a statement of the facts in the case, and an expression of personal opinion to which every one has full right.

The Devil, which is the product of Franz Molnar, a young Hungarian newspaper writer, primarily is the story of a young artist and the wife of a wealthy banker who have been in love for six years, and the influence exerted upon them by The Devil, who appears in the play in conventional afternoon and evening garb. The curtain rises upon the studio of the artist, where, directly, the banker brings his wife to have her portrait painted. Both the wife and the artist have deceived themselves with the idea that their love is dead, or at least conquered, for is not the talented wielder of the brush to be married to a charming young girl of position and means whom the wife has chosen? The husband departs, promising to return in two hours, and for the first time since her marriage the banker's wife and the artist find themselves alone. Conversation is labored, and, of course, finally reverts to the old days when the woman and the then drawing tutor were residents in the home of the banker. Does she remember the first and the only kiss? asks the artist. They both struggle to appear calm, to have forgotten, and finally they turn to the business in hand. How will madame have her portrait? The husband would like it in evening costume, so she would better don her decollete waist. But there is no waist, at least the wife has brought none; she did not think it would be required at the first sitting. This difficulty is overcome by a drapery and a few pins, and madame is left alone with locked doors to remove her waist and don the drapery. She steps across the room to a large, high-backed chair and stops, with a cry. A figure arises from its depths and bids her good afternoon.

MR. EDWIN STEVENS IN THE DEVIL, AT THE GARDEN THEATRE.

Of course the new-comer is the Devil. But madame is alarmed and calls to the artist, who rushes in to stop in astonishment. The frock-coated man stands with outstretched hand reminding the artist of a former acquaintanceship when he has loaned him money at the gaming table in Monte Carlo with which his losses have been regained. Then throughout the remainder of the act this demon in man's attire suggests wrong to the man and the woman, tells them of their predicament when the husband will shortly return to find that there is no picture, that they have been there together for two hours, and that appearances are all against them, despite their innocence. Of course The Devil stands only for the "evil thought" which is in the mind, and the use of the character by the author is employed for the purpose of development of an idea which must be admitted to be not only unusual and startling, but interesting. Answering the query as to his identity The Devil says: "I come from nowhere, I go nowhere"; (and touching his questioner's forehead) "I am here." The husband does return, and—to further his own ends—his Satanic Majesty explains things away as far as he finds necessary, and waits for the ball to be held the same evening at the banker's home to continue his schemes.

In the second act the artist and his fiancee are brought together in one part of a room, while The Devil and the banker's wife converse in another. The artist is jealous. He keeps turning away from his intended to observe The Devil, who has previously told him that he will win the wife that night. He has tried, in the first act, to shoot him for making the statement. He fears that the woman he loves may be yielding to the mysterious, uncanny power which this man has shown. The artist's fiancee does not like his inattention, and suddenly rising she asks to be taken away, leaving with a spiteful word for the wife. All is working quite to the desire of the evil one. Alone with the wife, The Devil suggests that she attire herself in a long cloak which shall cover her completely leaving exposed only her feet and her neck. It is a little matter he wants to have her do for him to decide a wager. When she returns, later, the artist believes that she is clad only in the cloak and the slippers. Of course The Devil has told him lies. The young man is aflame with jealousy. This is precisely what is wanted. The idea is to kill his love for a pure girl, to prevent his alliance to her, and to bring together the wife and the artist, to wreck a home and to let wrong triumph over right. The artist demands that the wite remove her cloak. She declines. He attempts to tear it from her.

The Devil prevents. The husband enters, and to him the wife says, "Please remove my cloak," and, turning, walks into the ballroom, fully gowned.

It is startling, most suggestive, and scarcely in accordance with what we should find being brought forward in decent society. But with the many plays having an abundance of indecency already given to the public, which is not now easily surprised, this was merely occasion for laughter at the artist's surprise upon seeing the woman he loved walk from his sight in circumspect attire. The artist leaves to escort his former fiancee (she having just broken her engagement) to her carriage, and the wife returns to upbraid the mysterious man who has been able to make her do something which has humiliated her in the sight of the man she loves. She will write him a farewell letter saying he shall never see her again. She begins, and The Devil secures her permission to allow him to dictate it. He dictates and she writes. From bitter upbraiding to softening, and then to love, the words turn. The woman writes feverishly. She is crazed with love for the artist, and as the last words are set on the paper she collapses upon the table, and The Devil laughingly folds the letter, placing it inside the previously addressed envelope. The husband enters to say that all the guests have gone home. The Devil starts to go, and the wife asks him if perchance he has seen a scrap of paper on the table; has he picked it up? Yes, so he did; shall he hand it to the husband? It is all immensely clever, despite its objective point.

The last act is arranged only to bring together the artist and the wife. Before the artist rises (he is sleeping late) the girl he was to have married comes to his studio. She thinks better of her previous night's decision. She will marry him. The model who loves the artist comes in too. But they are gotten out of the way by the scheming influences of Satan. Then comes the wife. She is excited. Has he—the Mysterious One—given her letter to the artist? He has. The artist comes in and the wife attempts to explain certain utterances in her letter. He does not understand, for he has not received the letter. Then it is handed to him by The Devil. He starts to read it and is prevented by the wife. She asks him to put it into the flames, which he does. Then, womanlike, she says she would give a year of her life had he not done so. It was her only love letter. They stand there facing each other when The Devil, who has just departed, reappears with an envelope in his hand. It is the letter, for by mistake he has handed the artist his tailor's bill. And together the two read it with arms entwined about each other.

So much for the outline of the plot in its essential details. There are other characters, but they are very minor. The little model loving the artist in her own simple way, and who unselfishly is ready to step aside when he declares his willingness to run away with her to save the wife and himself, is a pathetic figure inadequately played by the players in both companies. The fiancee is only of slight importance, and the others less so, but dominating over all is the character of The Devil.

The translations of Der Teufel, as used by the Fiske company at the Belasco Theatre and the Savage company at the Garden Theatre, are very much alike, yet the phraseology is but occasionally the same. The former version is by Alexander Konta and William Trowbridge Larned and the latter by Oliver Herford. As to respective merits, there is keener subtlety in the Konta-Larned version at certain moments when the Herford version is almost repulsively broad, and its general aim is along a little higher plane. There is more frequent laughter over the Herford lines because this version is built on a basis, evidently, of broader humor; but some of the sayings ought not to reach the ears of any woman who is not happily married or a maid under 25, and even then it is a question. However, the matter of adaptations does not enter into the moral side, because none could be made which would not hold up the obvious at all times. Whether the ones used by Mr. Fiske or Mr. Savage adhere most closely to the original I do not happen to know, but this is of no moment beyond a strictly literary one. That two versions should reveal such an array of lines as are spoken at the two theatres where they are now being played—not to mention the situations—is to be regretted, despite the fact that measured solely as a play Der Teufel is strikingly conceived and technically well constructed.

MR. GEORGE ARLISS IN THE DEVIL, AT BELASCO'S THEATRE

Just now discussion is busiest over what the author intended. The audiences leave the theatres saying, "I don't exactly understand it." It makes most of them think, it cannot be denied that the play is interesting, but even though it would seem that Molnar intended that it should be a comedy, the suggestiveness, the immorality and the foisting of the bad over the good cannot be accepted as carrying healthful material to the morals of any community. Of the two Devils that portrayed by Mr. George Arliss is the more finished, carries greater polish, and is surrounded by a subtlety which might be expected as coming from such a supposed power should it be given the form and attributes of man. Mr. Arliss considers his Devil as an up-to-date evil one, possessed of an engaging personality, who wins his desires by coaxing methods and ingratiating manners. Despite his occasional overdoing of portions of certain scenes and a few mannerisms of pose and gesture, his creation is, from an artistic standpoint, a lofty one, and superior to that of Mr. Edwin Stevens. The latter plays with too much brashness, too great a swagger and more aggressiveness than should be used in modern circumstances. He likes the broad comedy vein, and he puts it on a bit too thick. Miss Grace Elliston, playing the wife, who is Jolan Voross in the Fiske production, lacks the emotional intensity and variety of dramatic expression necessary to the character. Miss Dorothy Dorr, who is Olga Hofmann (each character has a different name in each version) in the Savage The Devil, is more successful, but rather prone to "adventuress" methods during exciting moments. The artist of Mr. Hamilton Revelle, Sandor Tatray in the Fiske company, misses much in spontaneity and passionate intensity in the first act, but, on the whole, is less jerky and disconnected than Mr. Paul McAllister's interpretation of Karl Mahler at the Garden Theatre. Miss Marian Lorne, playing Mimi, the artist's model, in Mr. Savage's presentation, is far better than Mrs. Arliss in the rival company, but even Miss Lorne fails to grasp the pathetic possibilities of the role. Mr. Herbert Budd, the banker, Lasloz Voross at the Belasco, is stiff, but in appearance looks much as the character demands, which cannot be said of Mr. Frank Monroe, who is Herman Hofman in the Savage version. Mr. W. Chrystie Miller deserves a special word of praise for his excellent playing of the part of the artist's valet at the Garden. Miss Marguerite Snow, who is Elsa Berg the heiress in the last named production, and Miss Emily Stevens, playing Vilma the heiress in the Fiske production, are only passing fair.

NEW PLAYS

One of the most wholesome plays which New York has had in years is The Man From Home, which is now playing at the Astor Theatre. For the moment it is enough to say that more such plays would help the stage and be better for the playgoing public even if there is not aroused an equal amount of excitement and discussion as has been caused by plays of the class and calibre of The Devil. Mr. William T. Hodge, who is the star in the Booth Tarkington and Harry Leon Wilson play, is an artist and a delight.

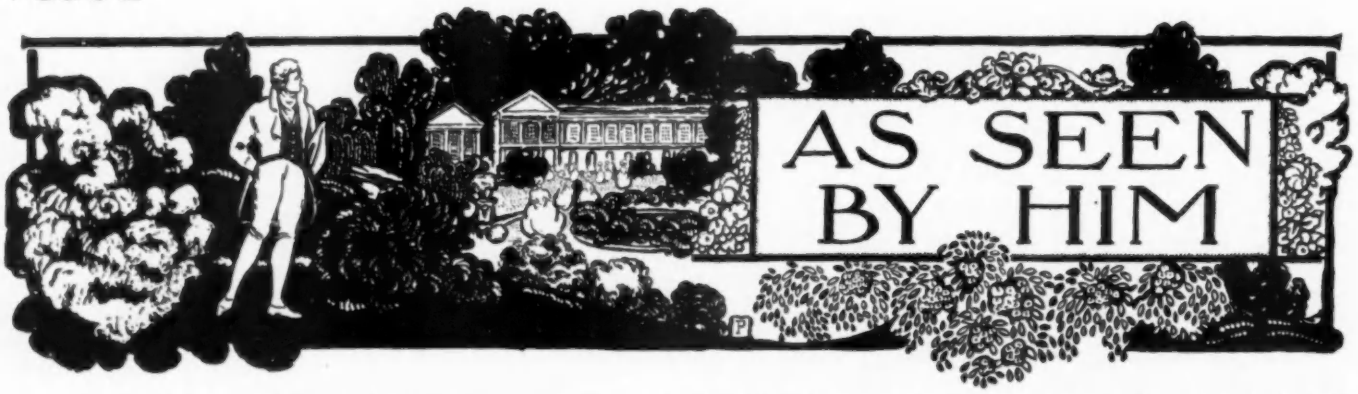
The Call of the North, a dramatization of Stewart Edward White's novel Conjuror's House, by George Broadhurst, was the new play chosen by Mr. Robert Edeson in which to make his reappearance this season at the Hudson Theatre Monday night, 24 August. It is a play dealing with the Hudson Bay country. Supporting Mr. Edeson are Messrs. DeWitt Jennings, Thomas McGrath, Francis Byrne, Lawrence Eddinger, Robert P. Carter, David Torrence, Grant Mitchel and Macey Harlem and Misses Marjorie Wood and Burke Clarke.

PRETTY AUTUMN MODELS

FOR DESCRIPTIONS OF FASH

N MODELS FOR YOUNG WOMEN

ONS OF FASHIONS SEE PAGE 281



THE Horse Show is always the finale of the Newport season and this week it will close a not altogether joyous summer. But there has been enough gaiety for all practical purposes; in fact we are growing more sensible as our social system runs along in years. We are taking the summer for a time of relaxation and not for the repetition of the glories of the town winter. Unfortunately people have built palaces at Newport and have to live up to them. A summer there without the accessories which belong to the palaces in which we live, would be absurd. It is the fad of the present moment to let two or three people—and these of the new order—do the entertaining and we approve but do not feel that we can ourselves make the effort. The merchants and landlords of Newport attribute the tepid interest taken by the cottagers in the success of the summer, to the motor, which has revolutionized the mode of life for society. It has certainly been a factor in the change and that there is a change, no one can doubt.

Exclusive Colony Ideal Passes

It may put an end to the old exclusive colony of cottages and villas idea. We are bored with entertaining one another; we want something new. We are more democratic and we have at last reached a stage where we must have at least a leaven of interesting people. We want to forget the everlasting chatter of stocks and bonds, of frocks and bridge. But nothing else but the lightest froth will float on the Newport tide. And hence, this year is a dismal failure. Avenue after avenue is filled with closed villas and now that the autumn is arriving, perhaps a few who really love the place for its own sake will come and enjoy it, when there is no longer any danger of a crowd. But the dress parade by the sea is over and I doubt if we shall ever see it again. The game is not worth the candle. We have nothing to win by it.

Notables

Perhaps the titled lion of the end of the season has been the Earl of Granard. He is a jolly chap, modest in bearing, who has made himself a prime favorite. I do not think he is wealthy, according to American standards, but his position as Master of the Horse is an excellent one, and he has use of the royal carriages and liveries and is quite a personage at state functions. There has been as yet no announcement of his engagement to Miss Beatrice Mills, the daughter of Mr. and Mrs. Ogden Mills; but when you know that he has come from England with the family party and that he has been their guest for some time at Newport and thus has been constantly in the society of the charming young woman, who is also wealthy, it is quite easy to guess—and we Americans do guess—at what may be the consequences, as we used to say in the children's game. The Countess of Granard will have to be of the Roman Catholic faith—at least that has been the tradition—but there have been mixed marriages, such as that of Szechenyi and Gladys Vanderbilt; and there may be others. There has always been a feeling that one of the Mills girls would marry an American and another a man of title abroad—and this seems to be coming true.

A Very Up-to-date Wedding

The Harriman-Hall wedding is now past history. It is one of the many "surprise de divorce," and when I begin to think up the genealogy of the Hunnewells and Harrimans and of the various matrimonial alliances, it makes my brain swim. The new Mrs. Harriman is a picturesque looking woman with prematurely white hair. She has been a notable New York beauty and she has not yet been retired from that position. This is her third venture and Herbert Harriman's second, his first wife having been one of the Boston Hunnewells.

As the clergy are on their guard in these days there seems to have been some difficulty in finding one who would tie the knot. And the sentiment against remarried divorcees, with exceptions, of course, is still growing. Mrs. Harriman made a most unfortunate second venture and it must be counted out.

Playgoing

I shall devote the first week in September to the new plays, one always likes to come in town and see them before they grow old. We are to have problems served up to us and to grow most serious in solving them. English people are amazed at the plays we like and they agree with one accord, that these would never succeed in London, where they only want the most frivolous things. I did not go to see either of the two "Devils" because His Satanic Majesty does not please me either in the drama or the opera. I dislike Faust and do not care for Mephistofele and as for the third opera on the subject which treats of the Damnation of Faust, I confess that I was bored exceedingly one evening when obliged to sit through it.

Society Folk Without Fixed Plans

I have been restless all summer but this is the spirit of the age. I have made plans and broken them at the last moment; there is a certain spice of enjoyment in this free from responsibility attitude. And I am unable to find out anything about the plans of my friends. They are most vague about all future arrangements. So far there will be a general reunion of the clans at Meadowbrook and Tuxedo and the different country neighborhoods. Mrs. Fish promises to make it quite lively at Garrisons. There are numerous fairs and horse shows to come and then the great motor speed trials. Some of our friends promise to come back from Europe, and others intend to remain over another winter, going to Italy and the Riviera, and perhaps Egypt. On the other hand, English people are coming over by the dozens. From the end of November, New York will harbor many titled people. It will be an off year for debutantes. Newport will have several weddings and, one of them, that of Miss Grosvenor to young Davis will have taken place before this announcement will be published. I was glad to learn of the engagement of Miss Mary Cruger Hasell, the daughter of Mr. and Mrs. Lewis Cruger Hasell, to George Borwick, of London, the son of Sir Robert Hudson Borwick. Miss Hasell was a debutante of last winter and was one of the most admired young women in the famous masque at the Plaza.

A Reformed Bohemia

Perhaps this winter we shall take more and more to our hearts, that which some have classed as La Vie de Boheme. However, it is not the old Bohemia—thank heavens—but a new one in which interesting people play a prominent part. In fact, we are getting to be— those of us who are in society—too much alike. We are monotonous. There is no spice in our existence. We are like our buildings, in rows, all highly respectable residences with drawing rooms and furnishings copied one from the other. As I said last winter, we are like unto sheep. And the least bit of humbug, there is no other term for it, warms the very cockles of our hearts.

Here in the big preliminary theatrical season, we have seen two devils and a dozen Salomes. Miss Duncan has danced for us with bare feet, not in the least an inspiring spectacle, and if we are not to have Maud Allan, who is doing Salome in London, with very little if anything on—and this in drawing rooms as well as at the music halls—we shall have her imitators. Perhaps with new Italian prima donnas there will be a revival of spaghetti suppers. The King is said to frown on all this and to have called a halt, but it looks as if we shall continue in the old lines with many improvements next winter.

Another International Marriage

Rumors of international matches come thick and fast. The charm of our American women seems invincible. The latest one hears from London is that Miss Marguerite Drexel, the daughter of Mr. and Mrs. Anthony J. Drexel, is to marry Lord Herbert Vane Tempest, the bachelor brother of the Marquis of Londonderry. Lord Herbert Vane Tempest was over here last year and one sees him about a great deal in London. Perhaps—if this rumor is true—Miss Drexel could have searched far and wide, before she could have found a man in England with a more ancient lineage. You read of the Tempest family during the Wars of the Roses.

HANDSOME CLOTH GOWNS FOR AUTUMN

REVERSE VIEWS OF THESE MODELS ON PAGE 304
FOR DESCRIPTIONS OF FASHIONS SEE PAGE 281

OSTENDE

(From Our Own Correspondent.)

STRIKING UNIFORMS WORN BY FOREIGN OFFICERS—BEARDSLEY COSTUME CRAZE LOOKS LIKE ECCENTRIC MOURNING UNLESS AN ARTIST IS CONSULTED—GOLD BULLION GAUZE ON COARSE WHITE NET—GOWNS OF TWO MATERIALS AND TWO COLORS

FROM the point of view of costume, Ostende has been more than usually sumptuous this past week or two, because of the fencing tournaments, patronized by King Leopold, and in which have taken part the smartest Belgian officers, besides the officers of other European countries. Aside from the contests, these gentlemen, en grande tenue, have assembled at a luncheon, a dinner, and a reception, where their fine plumage carried off all the honors, in spite of the presence of most elegant mondaines. What could surpass the elegance of the costumes of Comte de Rosen or Comte de Peyron, dragons de la garde of Sweden, in most delicate and tender of blue cloths with golden ceinture, silver lace, and silver casque, with the coat of arms in gold on blue enamel? And the high bonnet of an Italian cavalry officer, in black fur with silver bullion cords looped about it, and a straight ornamental quill on the front, as well as the extraordinary torsade of black kid on the shapska worn by Lieut. de Meszaros of the 12th Uhlans of Hungary, and how curious the tones of his old blue tunic and his carmen-purple breeches. These officers of Russia and Hungary and Belgium are not, however, much more addicted to gold and silver bullion than the mondaines of this present summer season. It is astonishing the amount of fine silver bullion gauze that is placed under the laces or the openwork embroidered linens, and inside the transparent hems of every day summer gowns. One costume consisted of a white shantung plaited skirt buttoned on both sides of the front plait with silver bullion buttons, and completed by a long cutaway coat in white cretonne printed in mauve and bordered and buttoned with silver bullion. Another frock seen at a daytime affair was in coarse white cotton net and fine cotton embroidery over white muslin, with bands of gold bullion gauze placed inside the transparencies at hem and shoulders. The wearer carried a green silk parasol edged with gold bullion fringe, and mounted on a slender carved gold handle.

BEARDSLEY COSTUMES

There has suddenly started this month a very curious and effective passion for Beardsley effects in black and white, effects that do not in the least suggest mourning. They suggest nothing at all but Beardsley drawings, and infinitely clever they are. You do not know how clever until you try to produce the effect, and then you will find that it is almost necessary to get the advice of some artist used to the placing of spots and lines, else you will have nothing but a banal half-mourning gown. The idea started, of course, only a few weeks ago, on account of the Beardsley tableaux vivants of which I wrote you at the time, and Mme. Ochsé, the elegant mother of the originator of these tableaux, was one of the first to wear a Beardsley costume. In her case it consisted of a white mull embroidered frock, and of a long full gandourah cloak in white Liberty satin lined with black Liberty satin, the black showing down the floating fronts, and in the loop of the back, a thick piping of black following its lower edge, while its collar was richly embroidered in solid white silk. Her hat was a large one in black tulle bordered widely with black velvet, and trimmed with a scarf of white satin and a long sweeping pure white peacock feather fixed in with a black rose, white lace mits and black patent leather slippers with white lace stockings, completed the picture.

LIBERTY SATIN EVENING WRAP—OSTENDE

BLACK AND WHITE IN ODD COMBINATION

Mme. Gabriel d'Annunzio also wore the other day a Beardsley costume consisting of a long stole-shaped garment of white pique entirely covered with a pattern in black soutache, festoons and bowknots and scrolls on the borders and tiny little bouquets and butterflies over the center portions. It was laced and knotted together at the sides with white cotton cords over a white muslin princesse dress bordered with a flat band of dotted black tulle. The long tight sleeves and guimpe were also in black tulle over a higher guimpe in white tulle. She wore a small tight ruche in white tulle with a black velvet bow, a large flat hat in black ottoman silk covered with white aigrettes, and a white muslin parasol covered with tiny black tulle frills, and punctuated all over with silver roses and little bobbing silver tassels. Her shoes were silver cloth with black lace stockings.

GOWNS IN TWO MATERIALS

There is a curious tendency, come in with the long flat Renaissance and Byzantine lines, of making the gown of two materials and two colors, which gives a decided over and under dress. This will be rampant this winter, combined in supple materials that drape easily; for draped the outer tunic and outer sleeve will be; wound in all sorts of unforeseen fashions, knotted and looped without apparent seams. I saw something of this sort worn by the Baronne Henri de Rothschild, who has rented the Duc Decazes' yacht, "Sylvabelle," for the season, and has been cruising up from Trouville, and is to be off again soon for the Cowes regattas. She came off the yacht one day in a blue serge close fitting flat Princesse gown, curved into the figure behind, but not at all on the front, and with big flat black satin buttons and silk cord button holes on each side from under the arm to the short hem, this giving an apron effect to the front. It was left open, unbuttoned for a bit up each side from the hem, showing a petticoat of embroidered cambric, and white shoes and stockings. Its sleeve was in serge, tight, and buttoned on the outside from shoulder to hand, a few buttons unfastened, leaving the wrist loose and big, to show an inner frill of embroidered cambric, of which the round guimpe was made above a low necked guimpe of black muslin. Her large flat sailor hat in white straw was trimmed with a shawl-like navy blue veil that was fastened about the hat with a loose gold bullion cord and tassel, while its wide hem had a transparency of fine gold bullion gauze.

(Continued on page 306.)

THREE STREET MODELS ON DIRECTOIRE LINES

SEE OSTENDE LETTER

WHAT SHE WEARS

GREAT LATITUDE IN STYLES FOR WINTER—PRINCESS AND EMPIRE TO CONTINUE IN FAVOR—WHITE NET COAT AND SKIRT MODEL—WHITE LIBERTY SATIN WITH GREY TULLE COAT—BLACK NOTE ON A WHITE COSTUME—THE FOOT NOW IN EVIDENCE—DINNER WRAPS

A Great deal of latitude, it is expected, will be allowed in regard to winter fashions this year. A picturesque fever is rampant, and as the Directoire styles permit broad margins, individual privileges will prevail. At French watering places this summer there has existed every indication of a liberty of taste quite unusual in its vagariousness. It must be admitted that the enormous hats in which half the head is sunken, the long tunics worn, even if the skirt escapes the ground, and the very long wide sashes, draped in some cases up to the bust, and opening out over the figure diagonally, then knotted at the sides, produce plastic effects little dreamed of less than a year ago, when the present extreme clinging skirts were not in vogue. It needs to be reiterated that the line now is distinctly drawn, and will continue to be, between styles exclusively for indoor and carriage gowns, in contradistinction to costumes for street wear and going afoot.

Tailor suit in blue cloth trimmed with fancy silk braid of the same shade and small pattes in dark green velvet, held by braid buttons. Grey ottoman silk hat with dark green velvet ribbon and gold buckle, and long black plume.

INSETTINGS OF LOUIS XVI TAFFETA ON WHITE NET COSTUME

Among the former, at a Newport musicale last week, two striking examples were worn. One consisted of a pure white fine net, made into a coat and skirt, the coat fronts being very open and the neck collarless. A graded band, twice as deep in the back as in front, formed a soutache border. In vermicelli character was the design, and of extreme fineness was the braiding, while the tint matched the net. In this border were medallions of fine Irish lace, and what was quite a novelty were insettings of Louis XVI taffeta in colors, the most brilliant tones being the flowers in the design. These silk insets appeared twice in the middle front panel, once at the sides, and in three distinct places at the back of the skirt. The bodice, which was very low, being of net, was draped beltwise with a wide satin ribbon sash to match. Its long ends were knotted once in front some distance below, and ornamented with passementerie ornaments of the same color, which gave weight at the same time. The coat had its surface well covered with lace and braiding to correspond, with side and back panels of the flowered silk let in about half-way on skirt of the coat. As there were only short epaulettes to this coat, an elbow sleeve was formed of the silk alone prettily draped and edged on the bottom with a passementerie finish, which in a more elaborate form appeared also in stomacher style. This was attached to the fronts of the coat, and fell from bust to belt. Long sleeves and the guimpe were of the finest plaited net imaginable, and it may be mentioned that this plaited net is on smart gowns constantly used in this way. The plaits are run by hand, but are so fine that they look more like a fine cord.

COAT OF GREY TULLE WITH WHITE SATIN PRINCESS

The second costume was of white Liberty satin, the skirt very clinging, in Princess style, and simply hemmed round the bottom. White dotted Chantilly net was drawn into the neck above the satin bodice, while above it plaited white filet net formed the high guimpe, stock, and long wrinkled sleeves. The sleeveless open coat of gray tulle was embroidered with white and gray mousseline de soie, the raised design, though rather small in motif, covered the surface exquisitely. Fringed ornaments to correspond trimmed not only the bottom, but the very open fronts and arm openings. A gray crin hat of the same tone, very low of crown and wide of brim, was worn well down on the head. It was trimmed with white and gray roses in a heavy wreath and had a long white tulle scarf, partly draped over the main cluster of gray roses, its ends falling over the sides of the brim, and thus was used for shoulder drapery. As the wearer has that beautiful Titian coloring of hair and the pink of rose petals in her cheeks, the avoidance of any bright color in her costume and hat evinced her complete study of individual becomingness, and was the acme of good taste.

DRESSY COSTUMES FOR YOUNG GIRLS

Many of the young set wore both Princess and Empire styles charmingly, in soft light shades of colored pongees, crepes de chine, and linens with lace insettings. Long and short skirts were worn, many of the latter in white mulls and lace-trimmed, as well as dressy linens and laces in short waisted Empire style, belted in with wide sashes having long ends. The combination of white and black is very much in vogue. That is, those who wear black relieve it with white, quite outside of any mourning attempts. It is more in the vein of using a black touch upon white, as that is the keynote to a smart ensemble at the present moment.

Gown of old blue tussore with long redingote of striped blue tussore. Buttons covered with the material.

WELL CLOTHED FEET

There is something especially attractive in the showing of well dressed feet which the wearing of short skirts generously supplies to admirers. The new pumps fit so well, and hose are such things of beauty nowadays that well shaped feet receive the utmost assistance towards appearing to perfection. On the other hand, less perfect ones have all their defects so lessened as to almost pass for not having any. So feet are objects no longer hidden, whether the gown skirt is short or long, but are prominently thrown into view on all occasions. The dressing of them has become a special art, and the quantity required for all occasions now fills a trunk made for that purpose, and which no girl who has made her social début can go anywhere without.

ORIENTAL MODELS FOR DINNER WRAPS

Dinner wraps at Newport deserve to be chronicled for their beauty and variety, as they form an ideal vision of color when a dozen or more women diners are flitting into carriage or motor under the flash of electric lights. Chinese and Japanese models are the most picturesque, and touches of mandarin embroideries accentuate their Orientalism. Then comes the Indian "poncho," the Algerian bournous, or the Tassero cape, in their exquisite mousselines or crepe de chine, the antique reds, coral shades, rose pinks, Egyptian green and Naples yellow, with trimmings of gold, silver, or Byzantine embroidery. We must take into account as well the passementeries, tassels, fringes and fanciful drop ornaments that are necessary to give them their finish and chic. We must also give another value to them when worn, considering the charm and animation lent to them by their wearer's movements, the radiance bestowed by her beauty, her jewels, her wondrously lovely evening gowns. All this and more contributes a personal charm to these luxurious accessories, now so extremely important. Besides, they must harmonize with the various toilettes, and there must be a supply, if we are to dress in accordance with the refinement of taste that is laid down for our following.

Newport, August, 1908. D.

VOGUE POINTS

As all the sleeves are long on both street and dressy gowns, short one-clasp kid gloves will be used exclusively; glacé for street wear; soft suede to match the sleeve—usually of chiffon or silk—for the reception gown.

For tailor suits, blue serge and the shade of tan called "sable" will be very popular. When the latter is trimmed with black satin it is very chic indeed and becoming.

The newest braids have a rib in the style of consecutive soutache bands; buttons are either braided or of the same cloth as the gown.

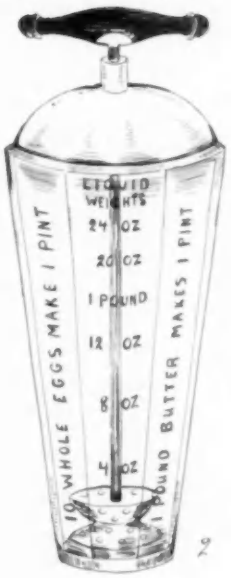
There has always been one fault with plumage boas, however beautiful or costly the specimens were. They slide off so silently and so swiftly that many women have lost their treasures in a twinkling. Ribbon ties, long and short, were tried, as were other means of anchoring them, but none seemed to answer so well as the dangling passementerie ornaments that are the latest invention. They are dyed to match all the feather tints, and look extremely pretty when attached to the boa ends. They have weight enough to keep the boa from indulging in its sliding propensities, and they free the wearer from that constant watchfulness of old, which was so irritating.

SEEN IN THE SHOPS

[Note.—Readers of Vogue inquiring for names of shops where articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

THere are always new and convenient articles to be found for the culinary department of the household, some of which save much time for the busy one in charge, while others are merely neat inventions to take the place of some ordinary, time-honored makeshift. Sketch 1 shows an aluminum alcohol cup for heating water or boiling one egg, the whole affair to be carried like a candlestick by the little handle at lower side. The alcohol is poured in what appears to be the shallow saucer, and in a few moments the result desired is accomplished. For quick heating of an invalid's bouillon, or some other small amount of fluid, this will prove of inestimable service, as there is no odor or smoke; price 35 cents. Sketch 2 shows a delightful combination of egg-beater and measuring jar; the egg-beater, a new kind, made with two perforated nickel discs at end of a long nickel shaft, which is worked up and down by the wooden handle that passes through a short cylinder in the top of the nickel cover. The jar is of transparent glass in quart size and has measurements marked by raised bars with proportions given on the sides, for both liquids and solids; sifted flour is also mentioned as well as cup equivalents; price 60 cents. No. 3 shows a pair of wooden pickle tongs, the ends cross-grooved on inside to get a good grip on the slippery and evasive gherkin, and also outcurved slightly between the touching ends and hinge; price 45 cents. A great advantage in using these is that no mark occurs, as is inevitable with fork or spear.

In Sketch 4 appears a boon to the maker of preserves or jellies, in the guise of an adjustable jar-holder, that will fit any size or make of jars and is invaluable for sealing or removing lids. It is leather lined, has wooden handles, is strongly bound with tin, and costs 25 cents. No. 5 is a newly invented canner and sterilizer which cooks, or rather steams, from the top down (because of the shape of the cylinder), and the frailest of fruits retain their form, flavor and color. The cylinder is placed over the open jar with its contents, and the steam is forced into it, the steam being generated in the reservoir on which the cylinder is mounted. This reservoir is fitted with a steam whistle that warns when more water is required in it. Five minutes is the time allowed for peaches or berries in the canning process, and twelve minutes for tomatoes in a four-cylinder canner, a little more time being taken by the single size illustrated. Any kind of jar may be used inside, from pint size to half-gallon, and two wooden blocks come with each cylinder, to be placed under the jars to prevent breakage. Made of cold rolled polished copper, thoroughly tinned on inside, a one-cylinder canner is $6; made of fine tin plate with cold rolled copper tops, tinned on inside, the same size costs $3.



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A CORN SLITTER

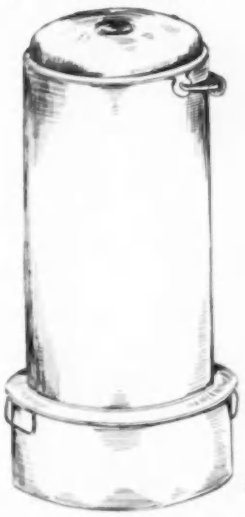
made of tin, with a fan-shaped end in which a line of sharp prongs is cut and stands out across the middle, costs 15 cents. In nickel these are good for camp use for individuals, and cost $1.65 the dozen.

KITCHEN MEMORANDA

boards, with a full list of ordinary necessaries printed in black, a peghole at each name to stick a reminding peg in, cost 12 cents, and is to hang on a nail, a hole bored at top.

A HANDY HOUSEHOLD NAIL BOX

with twenty-two compartments filled with different sized nails, tacks and screws, an-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other space filled by a nice little hammer, is 75 cents.

A NEW POTATO MASHER

has a long handle with a wooden cone at end that is encircled by a strong tin rail, the full depth of the cone, the rail heavily rimmed at top and bottom; price 55 cents.

WOODEN HANDS

to dry gloves on are 35 cents, the two middle fingers and the thumb are jointed. In a size for long gloves they are 50 cents, and but one hand size comes at either price.

SEMI-MADE COATS AND SKIRTS

are being shown for the first time, they having arrived from Paris the middle of August. They are of heavy unbleached linen, most beautifully embroidered by hand in combination of eyelet and solid work. The coats, which are half-fitting, have long sleeves and French seams to shoulders, the entire edge scalloped and hand buttonholed, with an elaborate border design worked above, the cuffs and collar corresponding. The skirt of one particular model is gored into quite narrow panels, each embroidered generously above hem, the front one very ornate, and a belt is embroidered to match. In this open medallions are wrought in lace stitches resembling Cluny designs throughout the embroidered parts; price $75. Others in these semi-made suits are $55, $65, $82 and $90.

HAND-EMBROIDERED WAISTS,

unmade, and of sheer batiste, the design in eyelet leaf outlines and berries, with scalloped edges to the collar and cuff pieces, are $3.25 each. Others of most exquisitely fine material with the famous Appenzell hand embroidery on front, cuffs and collars, are $16.

NEW VEILING

with a very open sexangular mesh in single thread, and with square silky dots woven at intervals well spaced, is $2.25 a

1

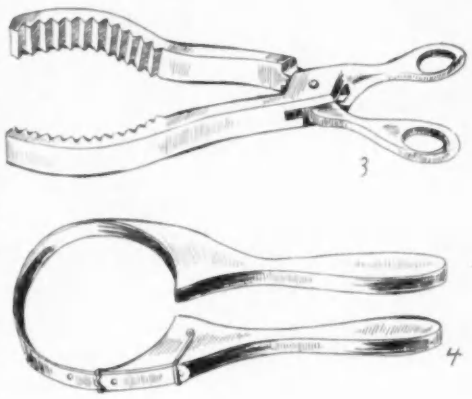
yard. Chiffon veiling with large chenille dots is $1.50 the yard, and comes with a black dot on color, or with the dot of a deeper shade of the ground tint. With black velvet dots on colored chiffon grounds other veiling is 90 cents per yard.

READY-MADE BLOUSES

of fine white linen in tailored models, with hand-embroidered all-over pea dots of either blue, lavender or white, are $5. They have French backs, three wide tucks to yoke depth on fronts and stiff cuffs for links. At the same price pretty fine batiste waists are sold with four groups of narrow tucks at back and tucks of the same small size to a graduated yoke depth at sides of front. The front box plait is about one inch in width, fastening with small pearl knob buttons, and beyond this are hand-embroidered white pea-dots, which occur again between and beyond the two groups of reversed tucks. The reversed tucks have between them small embroidered dots in lavender or some other pretty pale tint.

AUTUMN HATS

in one good style are turban shaped, the crown of satin in color or black with folds above the deep brim, which is of clipped black chenille. Poised at left of front near brim top is a tawny feathered owl's head, and behind it two long quills in the same coloring. One with an electric blue satin crown and the quill tone tinted to match, is very smart, as is another with the satin in a golden tan shade; the price of any is $6.50. The same model with the owl's head also in clipped black chenille and black wings at side, is $5.75; one of these with a taupe grey satin crown is attractive.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A NOVEL PETTICOAT

that will fit any waist, in regular sizes, is one that is gored to be sheath fitting at hips and has the very little fullness at back shirred on an invisible elastic, the front and sides finished by a narrow belt, and the fastening at left side of front gore with snap attachments. The deep flounce has a group of tucks above two attached bias ruffles, the seams strapped with wide bias strips, and the underflounce is finished with a dust ruffle. In black and white striped taffeta they are $7.95, and in colors they range upward from this price. In two-toned silk, with cambric underflounce and dust ruffle to harmonize, they are $5.50. These garments cannot slip out of place or bag at back.

ENGRAVED PEWTER TEA CADDIES

in very attractive designs and of a very good size are $4.50 each; the design is raised in bright thread-like relief on a stippled background that is in brownish and green tones.

CANTON CHINA WATER JUGS

holding two quarts, and having a close-fitting lid surmounted by the famous Chinese dog of war, are $2.25; a three-quart size costs $2.75. The shapes are quaint and commodious, and the blue design is as dark as many of the genuine antique pieces.

A COLLAR SUPPORTER,

new and neat consists of a flat piece of an opaque white substance resembling the usual semi-transparent materials called bone that are used for this purpose, and near the ends are riveted rings that have two prongs at top edge, to be placed in the collar top, after which the bone is bent slightly, and the other end with prongs is placed at the designated position at lower part of collar. The bone then springs to its full length and the collar is held taut and trim without a wasted stitch or a moment of unnecessary time taken. They are made in seven sizes, from 1¾ inches to 3¼ inches, and are practically indestructible.

AN ICE CREAM FREEZER

with a side turning handle means that but little effort is required for the usual result, and this new machine is made in a 2-quart size for $1. The cylinder into which the mixture is placed is put in position in a square galvanized box, the box packed with the necessary salt and ice; the handle is then turned for five minutes, after which the whole box is put in the refrigerator until needed.

SODA MINT BOTTLES

of silver deposit on glass has a spoon attached to the silver screw top, so that a tablet may be fished out or plain bi-carbonate of soda may be carried and a dose easily obtained; price $1.

"DOGGIE'S" BASKET

is the latest thing for dogdom. It comes in wicker, leather lined and completely fitted with the necessaries for his toilet. There are nail clippers, a brush, comb, sponge, soap and wash-cloth; price $15.50.

EMERGENCY TOOL BASKETS

are new for the ardent motorist's mishaps, and contain all necessaries, being fitted with all the small implements needed in case of breakage, except for accidents to tire or shoe. It is not cumbersome or large, so that no great space is taken up when this great convenience is carried. The implements are of best metal and make; price $25.

The WELL DRESSED MAN

GENERAL FASHIONS REMAIN THE SAME, BUT MANY VARIATIONS IN DETAIL—SOME NEW WAISTCOATS—QUESTIONS FREQUENTLY ASKED

EVeryone who has observed the trend of general fashion during the past decade knows how few have been the broad changes and how many the little variations of detail. To dress in perfectly good style has been, and still is, comparatively simple and economical, but to go in for all the extravagances not only requires a lot of time and thought, but altogether more money than the average man can afford, or would care to spend on them if he could. There is scarcely a possible requirement of the wardrobe—no little thing for which an occasional use could be imagined—that has not been provided for, and in most cases by such a number of different styles and designs that one is led to wonder how there can be enough demand for them all to make them worth while, yet every few days one sees something of slightly novel effect in color, weave or pattern.

WAISTCOAT MODELS

This seems to be especially true of waistcoats, and among the new models seen lately are those illustrated by the drawings on this page. Both are of striped flannel, the single-breasted style, it will be noticed, having wide, deep lapels cut without notch and with rounded points, a curved front edge and vertical pockets covered by fancy buttoned flaps, and the double-breasted, very long, broad lapels, the V-shaped button arrangement and decided points at the bottom. Personally, I cannot pretend to caring particularly for either of them—mere novelty of an impractical kind not appealing to me in the least—and indeed they are not shown with any idea of recommendation, but rather as examples (and not by any means the most extreme examples) of attempts to vary the monotony, if it may be so called, of the simple effects.

With the exception of flannels, cloth stuffs, or at least the fabrics usually described as such, are not much used for "fancy" waistcoats, but there is a large variety of silk woven fabrics, linen and cotton mixtures, etc., and almost anything is correct so far as fashion goes. It may also be said, perhaps, that braid is not quite so widely in vogue as it has been during some years past, yet with so much variation in finish as there is now, its use is certainly merely a matter of individual taste, and the effect obtained by it is sometimes rather good.

OFT-REPEATED QUESTIONS

I have been asked recently whether the double-breasted waistcoat of the same material as the sack coat is likely to come into general vogue again in the near future, and can only answer that as yet there are no indications of such being the case. But this does not mean that the style is not entirely permissible, nor that it is not to be advised for an occasional suit, for when all the world is wearing one thing, a different thing, not in general fashion, is often the best selection. Other questions frequently asked are whether a collar (or lapels) on the sack suit waistcoat are more correct than the collarless finish? Whether it is well to have the waistcoat edge show above the coat lapels, and whether leaving the last, or lowest, button unbuttoned is still a smart fashion? The first is purely a matter of personal preference. As a rule, I prefer the plain finish, and so far as my observation shows, it seems to be the general preference, but certainly one is as correct, in point of style, as the other. Perhaps this may also be said of having a little of the waistcoat edge show above the coat lapels, although in this case I believe the best taste decrees against it, and I should not advise it, if for no other reason than that it has been one of the points emphasized by the makers of "ready-to-wear" clothes and by the cheap custom tailors in recent time. As for the fad of leaving the lowest button of the waistcoat unbuttoned, while undoubtedly done by many younger men, until the tailors and haberdashers actually took to making waistcoats with the last button not intended for practical use, it was at most only a fad, except on riding waistcoats, and is now in great measure dying out.

How.

DRESS

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

TO K. E. P.

IS it considered good form for a man to wear a Tuxedo or dinner coat when dining at a hotel on Sunday evening, or any other evening, the dinner, of course, being given to friends? Should a Tuxedo or a full evening dress coat be worn at a dinner served in a private residence?

Ans.—Although in some more primitive places it is still the custom to make one, there is no distinction between the evening dress worn on Sunday and any other evening, and therefore what is correct for one is correct for the other. Whether good form or not to wear a Tuxedo or dinner coat when dining at an hotel depends upon the circumstances. If the dinner is for men only, the dinner coat is correct; if women are of the party, full evening dress is the better form, especially if the dinner is in any way a so-called "dinner party" and one does not know all the guests very intimately. In summer, however, formality is much relaxed, and in most cases a dinner coat would be sufficiently formal.

A dinner coat should never be worn at a dinner (and by this is meant dinner party) given at a private house.

HAPHAZARD JOTTINGS

A MATTER ALL CITIES SHOULD INVESTIGATE

MEdical inspection in the public schools of Greater New York, under the jurisdiction of the Board of Health, of which Dr. Thomas Darlington is the head, has recently been severely criticised for its inefficiency, both by the Principals' Association of the City of New York and the local school board of District 29, Brooklyn, the latter body having conducted in secret a thorough investigation of the service rendered by the doctors. It was found that the visiting is made under no system whatever, the calls varying from five minutes to one and a half hours, and that the number of children examined is from one to twenty or thirty a day, and sometimes none at all. Some physicians visit the classrooms, and others see only the children that the teachers report as needing attention. The fact that the fee is 50 cents per operation possibly explains the activity of the doctor who one day last winter undertook to vaccinate all of the children in a certain primary Brooklyn school, but who was forced to desist because of the vigorous objections of the teachers. Both City Superintendent Maxwell and Dr. Luther H. Gulick, director of physical training, have criticised severely the methods of the Health Department in its school inspection. In only 248 schools (less than half the total number) was there any examination for physical defects, and even in these 248 schools not more than one-third of the pupils were examined. Even after examinations are made and defects shown, the Health Board does not follow up the matter and compel parents to remedy the defects. The Charter Revision Committee has now under advisement the transfer of the medical inspection of public school children from the Board of Health to the Board of Education.

NEW OCCUPATION FOR WOMEN

Woman has invaded the rural mail delivery business, and, according to postal authorities at Washington, does the work efficiently and cheerfully, enduring the hardships of weather and exposure as well as the men carriers. Even the loneliness of long routes through uninhabited tracts apparently does not daunt the women, an increasing number of whom are acting both as substitutes and as regular carriers. One especially cheerful young woman, who has been in the occupation for three years, has a twenty-eight-mile route in New England, which in sections is very thickly wooded, and it is reported that she travels without a weapon of any kind. Doubtless when the parcel post reform comes to pass, and valuable articles are sent through the mails by the hundreds of thousand—a continual temptation for the robber portion of the race—some way of safeguarding the rural mail loads will be devised, and meanwhile it is gratifying to have women who successfully cope with such an occupation with its large percentages of hardships and risk.

SOUTH AMERICA'S BAD BOY

The case of Venezuela has been well presented from an historical standpoint by Frederic J. Haskin, and as that country is now very much in the public eye internationally on account of the astonishing behavior of its ruler, the facts collected by Mr. Haskin are most timely. He points out that Venezuela has broken diplomatic relations and is technically at war with the United States, France, the Netherlands and Columbia. The cause of the disagreement with the United States is that Venezuela refuses to reopen a case with this government, which had been submitted to arbitration, and the decision of which did not satisfy the officials at Washington. Castro, the Dictator, insists that since the United States and Venezuela agreed to abide by the tribunal, the matter is finished, and Venezuela is abiding by it. The Dutch are at this moment in a rather active quarrel with the wily Castro and the country he governs, but it seems unlikely that this Dictator, who defies all countries of the world, will be greatly disturbed over Dutch threats or even by Dutch warships. Castro is certainly a most exasperating international bad boy.

WAR UPON WHITE SLAVE TRAFFIC

The Immigration Commission, which is undertaking to stamp out the white slave traffic carried on by the Protective League, recently brought its first suit against an offender in San Francisco, the victim being a young French girl. The Protective League, according to immigration officials, is represented in many middle western and eastern cities, with the object of affording its members financial assistance in case of prosecution. In addition to crushing the League out of existence, the government officials are determined to war on all alien inmates of houses who have been here less than three years.

NEW DOUBLE-BREASTED WAISTCOAT

NEW SINGLE-BREASTED FLANNEL WAISTCOAT

AT THE FRANCO-BRITISH EXHIBITION

CHARACTER OF BUILDINGS ORIENTAL—FRANCE GIVES GREAT PROMINENCE TO HUMANITARIAN DISCOVERIES AND APPLIANCES—WONDROUS COSTUMES—FINE PICTURE DISPLAY—BRITISH COLONIES MAKE BRILLIANT SHOWING

Compared with America's expositions or even with that of Paris in 1900, the Franco-British Exhibition is not large. Only 140 acres are enclosed, though the 400 buildings are arranged in such a way that there are three miles of main roads and some thirty of lanes and alleyways. Paris showed more than double the area, the great World's Fair at Chicago covered 633 acres, and the colossal exposition in St. Louis a full 1,240. Another essential difference is that the whole world took part in these other shows. The Franco-British is primarily an exhibition of the resources and achievements of two nations. Considered in this light it is, of course, enormous.

Curiously enough, the character of the buildings is neither French nor English, but purely Oriental. The sun shines on Moorish minarets and domes, tile-paved walks and thickly latticed windows, from behind which should certainly peep veiled Moorish women. But in truth it is the exterior alone that is eastern; within everything speaks of modern effort and progressive achievement.

As a whole it is a wonderfully beautiful show. The twenty palaces are creamy white in tint, instead of being of the dazzling snowiness of those at former exhibitions. They are splendidly set amid gardens laid out by the most noted horticulturists in France and England. Their Oriental character makes them look rather more ethereal than the usual run of exhibition buildings, and it is a surprise to remember that they are far more substantial than is ordinary, being built of steel and concrete under London County Council supervision. The actual cost of construction has been fully two million pounds sterling ($10,000,000). Every yard of bunting and canvas has been fireproofed, for the value of the exhibits is enormous. Therefore, to all eyes except English, it would seem that strangely few visible preparations for fire had been made. There are some sixty hydrants in the buildings and almost as many more in the grounds; but this is all.

Roughly speaking, the exhibition is divided into two halves. Bear to the right, you come to France and the great stadium; keep to the left and things English may be viewed.

Both France and England have made evident effort to show not only the stage of development they themselves have reached, but also the stage reached by their various colonies, and here they have made a splendid showing, for these countries head the list with the magnitude of their holdings. Britain, of course, is first; France takes second place with colonies, dependencies and spheres of influence covering an area of over 4,000,000 miles inhabited by a population of 60,000,000.

Curiously enough, the first prominent note in the French exhibits is not of dress or any of the thousand and one daintinesses for which France is famous. Rather is stress laid upon the humanity of the present age, the scientific discoveries made and the steps taken by France to alleviate human suffering. For instance, there is graphic representation of a snowy doorstep of a home, to which a wan-faced girl is seeking admittance with a tiny baby in her arms. Then there are diagrams and charts galore illustrating such things as tenants' co-operation, model dwellings and road construction; then models of workshops and buildings of all kinds, besides an odd medley of sporting requisites, tackle, rods, flies and guns, to say nothing of household requirements, from mustard to wedding cakes, wines, whiskies and mineral waters—the last, at least, on tap! Here and there among these courts unexpected glimpses of wondrous costumes are caught, just a promise of what will come after. Then suddenly the unusual exhibit of the French health resort slips into view—exquisite little models of the various towns best known to tourists—Nice, Aix-le-bains, and, best of all in point of beauty, Mentone, with its white walled villas nestling in the shelter of the Alpes Maritimes, the sunset clouds tinting the whole so that few who know and love the Riviera can pass without exclamation. The great Stadium is larger than the famous Stadium at Athens. It is a huge arena 235 feet by a full hundred. The seats and standing space, ranged in countless tiers, afford vantage ground for 150,000 people. Around the grass arena is a running track some 24 feet wide; three laps make the mile, and outside this again is a concrete track for motor-cycle races. In addition to this there is preparation for water sports; there is a splendid tank fit for high diving, swimming and water polo. Twenty-two nations took part in these Olympic games.

One of the main points to which the streams of sightseers direct themselves is to the Palais of Fine Arts. In very truth the collection of pictures here assembled is magnificent. Imagine thirteen rooms full of the best from France, and even more salons devoted to the works of English artists. Did the show consist of this Palace alone it would have drawn hundreds and thousands, for never before has such a splendid collection been gathered together in any part of the world. Museums have opened their barriers and sent forth their best, and private collectors have lent right generously in order that the art of both countries might be seen at its best. The Luxemburg has set a fine example and has sent from sixty to a hundred canvases signed by the most brilliant names in France. Other museums were quick to follow the example accorded, hence the magnificent treat before visitors to England at the present time.

Another palace where adjectives fail is that where the costumes are displayed. Here both France and England have cooperated. The costumes shown at the exhibition are such dreams of loveliness that no praise is too high for them. They are works of art, and in their line are as high as the pictures. One turns from case to case in bewilderment. Here is such lingerie that it seems as if the fairies must have woven it and embroidered the wondrous flowers on the filmy, transparent material. Underskirts and nightdresses fit for queens are displayed in astonishing profusion amid a medley of dainty etceteras. The cases of furs could hardly be rivalled; the laces are magnificent; the robes quite beggar description. Imagine scores of show cases in which stand such forms that they are perfect statues so far as beauty of outline goes, clad in perfect toilettes suitable for every occasion. Jewels are used in some, spangles in others; some are noticeable only for their exquisite perfection of tint or outline. Here, for instance, is a grande dame in white satin with ropes of pearls about her, a train full six yards long falling from her shoulders and stretched out on the ground behind her, the color of light parma violets. Natural sized fleur-de-lis, embroidered in harmonizing tints, curve round the border, which is again embroidered in seed pearls. Near by stands another creation in an ermine robe, in which the dark tails are cunningly employed to soften the hardness of outline. The whole is relieved from severity by embossed, faintly tinted embroidery and touches of filmy lace.

The exhibits in the Colonial Palaces, too, are of exceedingly great value. Queensland particularly has some fine specimens of opal, one butterfly alone being worth a good many hundreds. Each of its wings are considerably over an inch in length and are of the richest of ever-changing opal; the body is of brilliants. Then comes an exhibit of precious stones, both finished and rough, topaz and beryl, diamonds, zircons, sapphires, yellow, blue and green. In some courts the cutters are at work, and you may see gems grow in beauty beneath your eyes. In addition there are some fifty tons of specimens of mineral ore and, of course, huge arches showing the gold taken from certain colonies and pyramids of bars of silver others have yielded. New Zealand makes a special exhibit of her green stone and also of the well-known kauri gum. Wool, of course, plays a prominent part in the exhibit of this colony, for last year the little dominion shipped forth 172 million pounds weight of it. New Zealand, Australia and Canada are all near neighbors on Empire Avenue. Australia makes a particularly gallant showing, for the five states of the Commonwealth have arranged their exhibits beneath one roof, and are therefore able to make a fine parade of their combined industries and resources. New South Wales has had the brilliant idea of creating a corner of the Blue Mountain region in her section—real king ferns are growing there many feet high and waterfalls rush down between them. Canada, like New Zealand, has required a whole building, and her exhibits show the industrial strides she has been making of recent years. One wall is painted in an enormous picture of green fields on which feed numbers of herds of cattle. In the valley-like foreground stand skilfully stuffed specimens of all the game to be found in the country. Canada would seem a veritable sportsman's paradise.

The Crown Colonies occupy still another pavilion, and so wide is the range that the whole 200 islands of the Fiji group have individually sent something. Then comes the Indian division, rich in carvings, ivory and exquisite rugs. Across one peacocks stalk in such lifelike coloring that they almost seem alive—and passing out again we hear the "tum-tum" music of the Senegalese villagers, which hightens the illusion of the Orient cast upon us by the pungent eastern scents and the lovely eastern curios. In truth the Franco-British Exhibition is exceedingly well named, for it exemplifies at once the vastness of the British Empire and the versatility and special genius of the French nation.

E. P. Prentys.

Blue broadcloth gown with gored skirt in alternate box plaits and bias tucked panels. The sleeves are cut in one with fronts and back and show dart tucks under arm and on waist sides. Above elbow and as insertings in the tucked mull yoke and vest front the cloth is hand embroidered and outlined by narrow straps.

Afternoon costume with princess tunic skirt of apricot crepe de chine, the waist inset with self-tone Cluny lace and Irish crochet medallions tinted to match. Black satin buttons embroidered in gold trim, and the chemisette is of tucked gold net.

Grey serge costume, the skirt in alternate long and short gores, the long gores extended as lower parts of the short gores, which finish in points with edges stitched, and are box plaited at belt. Narrow straps trim the other gores ending at hip depth. The waist shows a new yoke effect with groups of tucks below; at front the yoke continues as a panel and applied straps finish with cravatte ends trimmed with buttons.

Purple and black striped cheviot costume with black coat trimmed with black satin, which on pocket flaps and lower cuffs are embroidered in green and gold. The vestees are of green satin trimmed with tiny gold buttons. A wide hem of the black cloth finishes the skirt, which is circular with stripes meeting in points at front seam, and has diagonal tucks to yoke depth that form downward points. Jabot of lace-edged tulle.

[Note.—Communications concerning animals or birds, and all phases of their protection, should be specially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

REASONABLE CRITICISM

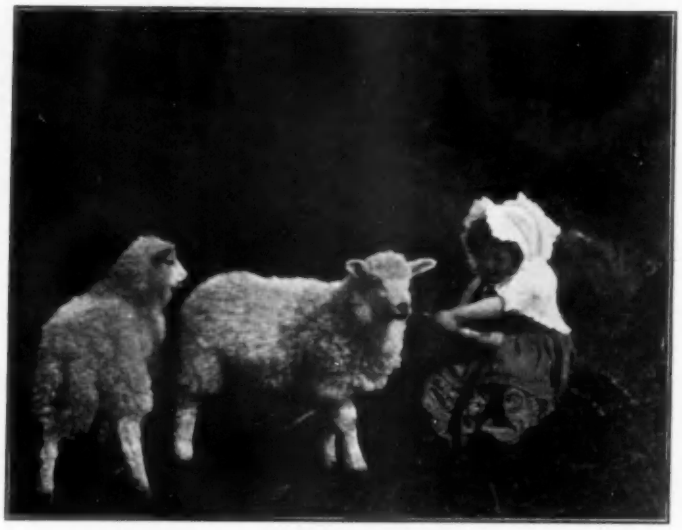
THE statement made recently by George T. Angell, President of the Massachusetts S. P. C. A., that Ex-secretary of War William H. Taft is cruel to horses because he persists in riding them, and thereby wrenches their legs and strains their backs with his 300 pounds of weight, has caused quite a sensation in anti-cruelty circles. The fact that a man weighing so much should want to go about on a horse, when there are other modes of mechanical locomotion, such as automobiles, is considered by President Angell an outrageous lack of humane feeling, and since it is evident that the more or less pounding in the saddle of 300 lbs. must be a severe shock to even the strongest of horses, no doubt many persons will agree with him. It should be gratefully remembered here in New York that when William McAdoo was Police Commissioner he would not allow an officer weighing more than 150 pounds to belong to the mounted squad.

HUMANE SOCIETIES SHOULD LEAVE THE VIVISECTION TOPIC ALONE

Vivisection promises to be as lively a topic in the coming season as it was last year, when great impetus was given to its discussion by the Herald in both its New York and Paris editions. Because of the widely divergent views held in regard to the practice, it becomes increasingly evident that, at this stage of the discussion, the S. P. C. A.s should firmly refuse to take sides in it officially, however many anti-vivisectionists there may be among the members. The only effect of a humane society's interference, either to endorse or condemn the practice, would be the precipitation of acrimonious discussions which would be likely to develop dissensions that would tend to disruption in the society and consequent crippling of all the anti-cruelty efforts of the organization. Those opposed to vivisection should either found, or join, organizations especially devoted to the reform of that evil, and they should carry on the battle with a hard-hitting aggressiveness that is bound to develop hostility on the part of those who, through ignorance or because of profits that accrue to them, are upholders of this cruel and unscientific practice. Anti-vivisection will turn out a firebrand for any general anti-cruelty society to deal with.

A BLOT ON THE SCUTCHEON OF THE A. S. P. C. A.

Great has been the astonishment of animal lovers to have a man bearing the honored name of Henry Bergh not only come out in defense of vivisection but use the position that he holds in the American S. P. C. A. to give his advocacy the more weight. He does not pretend that he has investigated the subject, but he uses the influence that he has in its defense and, in addition, presumes to advise humanitarians as to what attitude they should hold toward the practice. It is the rankest impertinence for him to claim that the anti-vivisectionists "consult neither the interests of the creatures they represent nor the welfare of mankind." Did he ever hear, for example, of Dr. Achilles Rose? Mr. Bergh's ill-advised and unintelligent pleading will not influence one anti-vivisectionist to change his opinion. Its only effect will be to diminish the revenues, membership and prestige of the A. S. P. C. A. His outburst is as unnecessary as it is unwise and protests have been sent both to Mr. Bergh and the Society which he has so badly served in this particular.



SPRING LAMBS

A PROUD MOTHER

TO STILL NOISY DOGS

Our Four-Footed Friends tells how dog refuges may be kept from becoming a source of annoyance to the neighbors, and, according to it, the most important requisite is a night watchman. With a reliable man to go to any homesick or excitable dog and talk to him and quiet him down, there should be little or no noise at night. During the day when the arrival of visitors and tradesmen disturbs the dogs and incites them to outbursts of barking, the two men, kept in the kennels of the Animal Rescue League, are instructed to take the dogs to their rooms in the cottages, thus teaching them that they must keep quiet if they want to stay out of doors, and it is to be regretted that some such intelligent system has not been followed by Bide-a-Wee, which has been an infliction to the people in its neighborhood. In other regards the New York society might well follow the intelligent course of the Boston League, which promptly despatches sick and suff ring animals unless there is good reason to believe that they will be reclaimed by their owners. Only the very best of the animals are kept, and it is difficult to find homes for these. In committing a cat or dog to a home, the greatest care is exercised, the effort being always to place them outside the city. Few persons, according to Mrs. Huntington Smith, realize how many dogs are kept in tenement houses for the purposes of breeding, and it is no uncommon sight to see poorly dressed children carrying a box of puppies with their eyes just opened, and followed by their bleary-eyed father, the errand of all being the sale of the poor little animals, torn from their mother, who is probably kept in a damp cellar. To place dogs and cats in comfortable homes is regarded by this conscientious animal lover as a serious responsibility, and she has little sympathy with the sentiment that it is better to give them away, regardless of their future comfort, than to put them to death. She avers that she has seen too much of animals, even in homes, to wish to keep them all alive.

UNSUPPORTABLE CLAIMS OF A PRO-VIVISECTIONIST

A remarkable article appeared recently in Harper's Monthly from the pen of Dr. M. Allen Starr, Professor of Neurology in Columbia University, entitled Recent Discoveries in Medicine. In this article, which is written in behalf of the benefits alleged to have resulted to the human race from vivisection, he considers such discredited sure "cures" as that of antitoxin for rabies and the Dr. Flexner serum for cerebro-spinal meningitis as brilliant successes. As a refutation of the first case is the fact that, wherever the Pasteur treatment is used, there are still many cases of rabies, so called, and in countries where there are no Pasteur Institutes there are no cases of hydrophobia. Dr. Starr repeats the hoary old error that, owing to a certain serum, the bubonic plague is now under control in India. Certainly he has a curious idea of the status of plague, since the bubonic variety has been for years, and is at the present moment, slaying its hundreds of thousands there. The typhoid serum, which Dr. Starr proclaims as a brilliant success, is even acknowledged by its inventor to have been a ghastly failure with the English troops in India. This amazing article by

DOWN IN THE MEADOW

PHILOSOPHERS

Dr. Starr will make a capital campaign document for anti-vivisectionists, since a study of it will show that the author is to be included among those pro-vivisectionists who apparently assume that the laity is so little informed that it can be befooled by any claim made by a physician. The humane sentiment of the age cries out against the terrible cruelty of vivisection, so that the advocates of it, not daring to attempt to justify it by presenting it as a means to gain manual dexterity or to satisfy curiosity, appreciate that the only plea that will be accepted by any class is that of its benefit to the human race. Accordingly, its advocates, including even well-known physicians, emphasize the alleged benefits to the human race that the practice has brought about, and they do not hesitate to make claims that they cannot possibly substantiate. This was a noticeable trick of the public discussions of vivisection held before women's clubs last season. The few auditors who knew the facts in regard to the alleged discoveries were amazed at the hardihood of the vivisection spokesmen who counted so surely on the ignorance of their hearers, that they claimed, as the slang phrase goes, everything in sight in the way of disease cure, even in instances where the disease is still rampant and the alleged cures admitted failures. The article by Dr. Starr in Harper's Monthly indicates that the battle is still to be fought out along the line of "claims," so that the "antis" everywhere should lose no time in acquiring all the knowledge possible of the history of disease cures. Mrs. Caroline Earle White refers in a letter to the Herald to two sources of information, The Black Art of Vivisection, by the Honorable Stephen Coleridge (son of the late Lord Chief Justice Coleridge of England), in the April, 1908, issue of the Contemporary Magazine (English), and to the contribution of Dr. E. W. Saunders, of St. Louis, Mo., in disapproval of serums, in the Inter State Medical Journal. Authentic information as to the truth in regard to disease cures may also be found in the Abolitionist, an English monthly magazine. When the general public becomes familiar with the fallacies in regard to alleged discoveries made through vivisection and learns the real worth of serums, then the vivisecting physicians will no longer dare to face audiences or to write papers defending vivisection as an indispensable method of curing human disease. That Columbia University should have a professor on its staff capable of doing the university the ill turn Dr. M. Allen Starr has done makes it evident that what this community needs, if its university authorities and its editors are not to be made fools of, is enlightenment in regard to what vivisection is and what it has not accomplished.

THE IMPORTANCE OF KEEPING CHILDREN OUT OF DOORS

The cry of the century is for fresh air, fresh air, fresh air. Some wealthy families, like those of the Goulds and Vanderbilts, do not permit their youngest children to appear in the city at all, but keep them out in the country, where they lead a life of great simplicity.

Other parents are realizing more and more what the first nine years of a child's life mean to its future. That it is during these years the psychological tendencies are strongest, and in these years it should be intelligently, tenderly cared for and the environment kept as wholesome and full of sunshine as possible.

It has been noted that children who live out of doors in the country show less fretfulness and bad temper than if brought up in the stifling atmosphere of cities, where proper exercise and sufficient fresh air are not to be obtained even by the multi-millionaire's children. Healthy children are merry, as it is perfectly natural for children to be happy, and when they are kept out of doors and entertained by the simple pleasures the country affords, they are like kittens or birds.

These charming photographs of children with animals shows how keenly the young mind enjoys the association with animals. No manufactured toy could ever bring such delight as a horse or lamb, a pony or dog, or some rabbits. Especial pains should be taken to teach children to be gentle toward animals and that they are sensible of pain. The greatest thing in the world is love, and when children give the tender appreciation of their little hearts to their pets it is really beautiful. As animals are not healthy and strong when not kept out of doors, it is sure to keep the children in the open if they delight in playing with their pets, and so their minds are occupied while their bodies are growing strong.

SOME GRAPE DAINTIES

Grape Tapioca.—Stem and wash some ripe grapes and cook them with an equal measure of water until very soft, then press through a sieve. Return the juice to the fire, and for each cupful add two tablespoonfuls of granulated tapioca, a pinch of salt and a scant tablespoonful of sugar. Cook in a double boiler until the tapioca is perfectly soft, then turn into small cups or moulds that have been standing filled with cold water, and set aside until cold and firm. Serve with cream and sugar. This makes a pleasing substitute for the usual breakfast cereal.

IN THE BACK PASTURE

Grapes with Rice.—Wash ripe grapes, pick them from the stems and let drain in a colander a few minutes. Put a layer of cooked rice in a buttered pudding dish, cover with a layer of the grapes, sprinkle generously with sugar, and fill up the dish with these alternate layers. Pour over half a cupful of cold water (if the dish is a deep one a cupful will be better), cover the dish closely, and bake for an hour in a moderate oven. Serve with cream and sugar.

A BAREBACK RIDER

Grape Frappe.—Boil two cupfuls of granulated sugar with one quart of water for twenty minutes. Let it cool, then add the juice of one lemon, three-fourths of a cupful of orange juice, and a pint of grape juice. The latter may be prepared as for jelly. Strain, and serve in glasses nearly filled with shaved ice.

Grape Catsup.—Stem ripe grapes, wash and weigh them. Mash them in a granite kettle until enough juice has been pressed out to prevent them burning, using a wooden potato masher to crush them. Let them heat slowly until soft, then rub through a sieve. For each five pounds of grapes add three pounds of brown sugar, one pint of best vinegar, and three tablespoonfuls each of broken stick cinnamon, whole cloves, and peppercorns. Boil slowly for one hour. Strain, bottle while hot and seal.

Spiced Wild Grape Jelly.—Select grapes which are still rather green. Pick them from the stems and wash them. To a peck of the prepared grapes allow one quart of good vinegar, and one-fourth of a cupful each of finely broken stick cinnamon and whole cloves. Put all together in a porcelain-lined or granite kettle, bring slowly to boiling point, and let simmer gently until the grapes are quite soft. Then strain through folded cheesecloth, and let drain. Do not press. When the juice has all dripped through, put it in a clean kettle over the fire and let it boil for twenty minutes. Spread six pounds of granulated sugar over shallow pans and let it get hot without melting in the oven. Move the kettle from the flame, add the hot sugar, stir until it is dissolved, then put over the fire again and let it boil for five minutes. Pour into glasses and when cold cover as usual. This makes a delicious jelly to serve with game or meats.

SIX TOMATO RECIPES

Baked tomatoes.—Choose tomatoes of equal size. Plunge into boiling water, rub off the skins and cut out all small, hard portions left by the stems. Arrange in a baking pan, stem side up. Cut a gash in each one and in this insert a two-inch square of bread. Put a dab of butter on each, sprinkle with pepper and salt, and bake in a quick oven until the bread is brown and the tomatoes tender though still unbroken. Serve with the juice found in the pan poured over them.

Tomatoes Stuffed with Anchovies.—Select nicely shaped tomatoes of equal size. Peel them and scoop out as much of the inside as possible without destroying their shape. Purchase Italian anchovies in oil, allowing two or three to each tomato, according to its size. Wipe the fish dry with a soft cloth and rub off all the skin. Then split through the middle and remove the middle bones. Cut them into bits with a knife and fork, add an equal quantity of hard-boiled eggs and a little tarragon, also chopped, and moisten the whole with French dressing. Stuff the tomatoes with the mixture and place each on tender green lettuce leaves with the opened side down. Pour a spoonful of mayonnaise dressing over each and serve cold.

Escalloped Tomatoes.—Season a quart can of tomatoes with salt, sugar and onion juice. Have ready two kinds of bread crumbs, those crumbled from a large stale loaf for inner layers, and those dried and sifted for the top. Sprinkle a low, broad crockery dish with crumbs. Add dots of butter, then spread a layer of tomatoes with the hard bits removed. There should be three layers. Cover the dish in a hot oven. When heated through and partly cooked remove the cover. When the top is nicely browned, the dish is ready to serve. Tomatoes cooked in this way are never watery.

Scalloped Tomatoes with Spaghetti.—Squeeze the juice from an onion into a tablespoonful of sugar. Add this and salt and pepper to taste to the contents of a can of tomatoes. Butter a shallow baking dish, sprinkle it with sifted bread crumbs, add a layer of the tomatoes, a layer of fine spaghetti (cooked ones will answer if they happen to be left over), a few dots of butter, another layer of tomatoes, another of spaghetti, and over all more bread crumbs and more pats of butter. Bake fifteen or twenty minutes with a cover on the dish; remove the cover and brown carefully. Serve straight from the oven. Those who like the flavor grate over the top a little Parmesan cheese.

Tomato a l'Italienne.—Allow half a can of tomatoes, half a cup of rice, one tablespoonful of butter, half a teaspoonful of cayenne pepper and small onion shredded, or a tablespoonful of garlic. Stew all the ingredients for two hours. Serve as a vegetable.

Tomato Sauce (to serve with meat or fish.)—Cook six large tomatoes with four cloves and a small slice of onion for ten minutes. Melt two tablespoonfuls of butter, stir in a tablespoonful of flour and season to taste. Pour this mixture into the tomatoes and strain.

MORE MASCULINE HYSTERIA IN REGARD TO THE EDUCATION OF WOMEN

Another man, this time, President Stanley Hall of Clark University, has broken out in loud lamentation over the training given in women's colleges, which, he avers, tends to belittle matrimony and exalt spinsterhood in the eyes of the students. As Dr. Hall is a pessimistic person who even goes so far as to groan because the flogging of children has gone largely out of fashion, the world is not likely to take this statement of his in regard to women's colleges very seriously, certainly not to the extent of either withdrawing their daughters from college or insisting that matrimony and the home shall be emphasized as the only desirable career. That women will defer and decline marriage altogether in ever-increasing numbers seems more than likely, since matrimony, both as a method of support and as a means for living a happy, worthy life, has now many rival careers to compete with. It is also inevitable that the number of these alluring opportunities outside of marriage for satisfying life will increase, so that if Dr. Hall and other non-progressive persons have tears to shed, they might as well do their wailing now. Surely statistics show that the world is not suffering from too few marriages. The "bitter cry of the children," which humanitarians are imploring the world to hear and to heed, cannot be charged to spinsterhood teachings. Dr. Hall would better modernize himself before he sets up as an oracle.

A Skin of Beauty is a Joy Forever

DR. T. FELIX GOURAUD'S

ORIENTAL CREAM

OR MAGICAL BEAUTIFIER

Purifies as well as Beautifies the Skin. No other cosmetic will do it.

Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. It has stood the test of 60 years; no other has, and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayre said to a lady of the *haut-ton* (a patient): *"As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations."*

Price $1.50 per Bottle at druggists and fancy goods dealers or sent direct on receipt of price.

GOURAUD'S ORIENTAL TOILET POWDER

For infants and adults. Exquisitely perfumed. Relieves Skin Irritations, cures Sunburn and renders an excellent complexion.

Price 25 cents, by mail

FERD T. HOPKINS, Prop.
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A SHOE EYELET THAT CAN'T WEAR "BRASSY"

DIAMOND
TRADE MARK
FAST COLOR EYELETS

Always look new. Have tops of solid color, can't wear "Brassy." Look for the little diamond trade mark on each eyelet, and insist upon it when buying shoes.

United Fast Color Eyelet Co.
Boston, Mass.

THE LITTLE HAT SHOP at No. 5 East 31st St. affords special facilities to ladies wishing to have their own feathers and handsome materials made into new and becoming modes. They receive here a care and attention not found in a large establishment.

Note.—Readers of Vogue inquiring for names of shops where dressing table articles are purchasable should inclose a stamped envelope for reply, and state page and date.

NOthing is more natural than the desire to preserve as long as possible advantages already bestowed by nature, as well as to achieve others which have hitherto been denied. Time devoted to this end is well spent, provided an intelligent choice of preparations is made, as freshness and beauty play a large part in any woman's attractiveness and many prized blessings are greatly dependent upon their possession. A slip-shod method of caring for the personal appearance is an error which is fortunately growing more and more rare, and one of the most easily distinguished signs of a fashionable and highly bred woman is the exquisite detail of every portion of her toilet. It is not generally realized, however, that the great secret of success in keeping the hair and scalp, skin and complexion, hands, throat and neck in perfect condition is to treat each part separately. One cream or lotion cannot possibly be good for both dry and oily skin, neither is it equally suitable for all portions of the body.

Among the most potent little implements for facial massage is a dainty baton of ebony, mounted in silver and finished with an inch-and-a-half cube of pliable composition, resembling rubber in appearance, though in fact composed of three different and highly beneficial substances. As a massage tool this is recommended by the originators as superior to the hands or any other mechanical device for building up thin faces, sunken cheeks and making firm any flabby tissue of face, neck or hands. It stimulates the pores and glands to healthy action, thereby preventing pimples and blackheads, tones up the nerves of the skin, and is efficient in treating discolorations, blotches, pittings or scars. Only an expert masseur can safely massage the face with the hands without injury to the skin, and this is because, when the hands are applied to the skin, the latter becomes part of the instrument of application at once and moves with the hands. This tends to bunch the muscles, stretch the skin and disburse the underlying, fatty cushion upon which the skin rests. With the little tool under notice a specially prepared cream is used, as well as two composite stones combining ingredients useful in combating ravages to the skin and complexion. The treatment consists of applications of this cream, massage with the baton and then grinding the stones together to obtain a fine powder, which is also massaged into the skin with the baton. The benefits claimed for this process are too numerous for mention, but it will suffice to say that the result should be entire renovation of the skin, the elimination of thickened, pebbly or shrivelled conditions and the correction of flabby contour, hollows in the cheeks, or wrinkles. Price $1; or if sent by mail, $1.15. The cream is to be had for 50 cents, and the composite stones cost 20 cents each.

In an article under this heading in Vogue of August sixth a small box of useful manicure articles was mentioned, and in designating the several implements and preparations contained, the name "rosaline" was erroneously used. The paste wrongly called by this name has no claim whatever to such description, since the preparation named "rosaline" belongs to an entirely different firm. The latter is, however, so well known, and has so long been fixed in the general opinion as an ideal polishing paste, that its name readily slips off the pen when describing any such preparation. It is one of the pioneers of nail polishing pastes, and has always been held in the highest estimation. The price is 25 cents a jar for a small size, and 50 cents for more than double the amount. It keeps fresh indefinitely, is efficacious, and even now, when the shops are flooded with preparations modeled after the same order, has never been excelled.

A useful powder for the cleansing of the brush is among recent importations from England. It performs its duty in less than two minutes and is thoroughly reliable. A teaspoonful of the powder should be dissolved in a quart of cold water, this being well stirred with the brush, which will be thoroughly cleansed within the time mentioned. The water must then be shaken from the bristles, the back wiped and the brush set to dry in the sun or at a moderate distance from the fire. Should the water be hard, a little more of the powder should be added. Price 25 cents.

A new toothbrush comes in a glass traveling case, complete, for 25 cents, and is of excellent quality as well as convenient and practical shape. The glass bottle in which it is contained may of course be used for a second toothbrush, or as a receptacle for powder or tooth lotion.

REVERSE VIEWS OF GOWNS ON PAGE 295

The Duchess of Marlborough says:

"I have great pleasure in recomending Mrs. Mason's treatment of the head and hair, which I think is most excellent. I have used her tonic several years and can find none better."—C. MARLBOROUGH.

Mrs MASON'S

Old English

HAIR TONIC

The superiority of Mrs. Mason's Old English Hair Tonic over all others is clearly demonstrated by the fact that it is used and recommended by the most distinguished ladies of New York, London and Paris, among whom are: Her Grace the Duchess of Marlborough, Mme. Melba, Baroness Ramsey, Lady Lillian Churchill, Mrs. Levi P. Morton, Mrs. Richard Mansfield, and many others of distinction. Mrs. Mason's Old English Hair Tonic and Shampoo Powder constitute a Complete Treatment for the hair, which positively stops it from falling out and makes it grow thick, luxuriant, wavy and curly.

For Sale at Drug and Department Stores.
The Paxton Toilet Co., Boston, Mass.

PONDS EXTRACT

"The Standard for Sixty Years"

Nothing else so quickly affords relief for bruises, sprains, cuts, chafing, etc.

Refuse all substitutes. The genuine is sold only in original sealed bottles.

LAMONT, CORLISS & CO., Agents, New York

MENNEN'S BORATED TALCUM **TOILET POWDER**

PRICKLY HEAT CHAFING and SUNBURN and all afflictions of the skin. *"A little higher in price, perhaps than imitations, but a reason for it."* Removes all odor of perspiration. Delightful after shaving. Sold everywhere, or mailed on receipt of 25c. Get Mennen's [the original]. *Sample free.*
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GREAT BEAR SPRING WATER

"Its Purity Has Made it Famous."

Sold by good druggists and grocers.

LADIES—YOUR HATS

will always be on straight and held more securely with

Fair Handy Hat Fasteners

than with four pins. Try them. Thousands used. Sewed or pinned to any hat without making holes. Send 25cts. for pair, or ask your dealer

FAIR MFG. CO.,
Sole Manufacturers,
Box AM9, Racine, Wis.

Note.—This is the second series of Skat articles by Mrs. Elizabeth Wager-Smith, published in Vogue. These articles are for advanced players, and Vogue invites correspondence and criticism. Should the interest of our readers warrant it, we shall open our columns to a Skat contest and shall present handsome prizes to the holders of the highest number of correct solutions.

By Elizabeth Wager-Smith, Author of

"A Primer of Skat"

SIXTEENTH PAPER

ABANDONED HAND. SAVING A SCHNEIDER

If, on turning a Skat card for trump, Player realizes he will be Schneidered if he persists in playing, he has the privilege of abandoning the hand before a card has been played, and being minused only the value of the hand, not counting the Schnieder.

In this game, V. held: Jack spades; Jack hearts and Jack diamonds; Queen, 9, 8 clubs King, Queen, 7 hearts; Ace diamonds.

M.: Ace, 10, King, 7 clubs; Ace, 10, King spades; 10, 9, 8 hearts.

H.: Jack clubs; Queen, 9, 8 spades; Ace hearts; 10, King, Queen, 9, 8 diamonds.

In Skat: 7 spades, 7 diamonds.

M., having only 7 for a Solo make, passes, as does H. for the same reason. V. has a weak hand, but when there is no bid, the Skat is generally a valuable one, and as his hand meets the requirements of a conventional Tournee bid ("4 in Aces and Jacks, and protection in 3 suits"), V. turns. The first card is 7 spades, and, with so poor a holding, he dare not venture on a Passt-Mir-Nicht. He announces a Tournee spade, and takes both cards into his hand. His cards spell disaster, and he places them on the table, announcing, "I abandon the game."

He is "without 1," game 1 = 2. Tournee spade is 7 × 2 = 14 minus.

Had he persisted in playing the game, it might have proceeded as follows:

He would discard Queen clubs and 7 diamonds, lead Jack spades to call the best matador.

Jack spades, King spades, 8 spades = 6 for P.

Jack spades may imply the presence of Jack clubs, and M. will not play his highest the first round. H. holds back Jack clubs for a more valuable trick. V. cannot afford to lead trumps again, as he has not high suit cards.

V., Ace diamonds. M., **Ace spades**; H., 10 diamonds=32 for O.

V., 7 hearts; M., 9 hearts; H., **Ace hearts** =43 for O.

V., 8 clubs; M., Ace clubs; H., **King diamonds**=58 for O.

As the club discard is not injuring the opponents' prospects, as they can save a high club in each round, H. continues the diamond lead.

V., 7 spades; M., **10 spades**; H., Queen diamonds=71 for O.

Trusting M. has no more trumps, V. trumps the diamond Queen, to prevent opponents' swarming. He is defeated, and they now try for a Schneider.

V., Queen hearts; M., **10 hearts**; H., 9 diamonds=84 for O.

V., 9 clubs; M., **10 clubs**; H., 8 diamonds=94 for O.

V., King hearts; M., 8 hearts. H., **Queen spades**=101 for O.

V., Jack diamonds; M., King clubs; H., **Jack clubs**=115 for O.

V., **Jack hearts**; M., 7 clubs; H., 9 spades=8 for P.

In Skat, 3=11 for P.

"Without 1," game 1, Schneider 1=3. Tournee spade 7×3=21 minus.

TOURNÉE NULLO

As Frage, Tournee Nullo has been virtually discarded from the list of games, since the Gucki Nullo and Gucki Grando have become popular. Before commencing a game with a new set of players, it is advisable to decide which games are permitted, that no misunderstanding arise after dealing. If all agree to permit Tournee Nullo, it is as follows:

If a player secures the bid and elects to turn, and the turn proves to be a 7, he may play the suit, or a Nullo, at his discretion or he may play neither, and turn the other card. If this is a 7, he has the option of the suit or the Nullo as before. Whichever he plays, after declining to play the first card, it is a Passt-Mir-Nicht and costs double the value of the game if lost. It is extremely careless for Player to show the first turned card, unless it is chosen for trump, for, if rejected, it signifies he is short in the suit.

The count of the Tournee Nullo is 10; Gucki Nullo, 15; Solo Nullo, 20; Gucki Nullo Ouvert, 30; Ouvert Nullo, 40.

In a deal V. held: Ace, Queen, 9 clubs; Queen spades; 10, Queen, 7 hearts; Ace, 10, Queen diamonds.

M.: Jack clubs; Jack spades; Jack hearts; Jack diamonds; King, 8 clubs; King, 8 hearts; King diamonds.

H.: 10, 7 clubs; Ace, 10, King, 9, 8 spades; Ace, hearts; 9, 7 diamonds.

In Skat: 7 spades, 9 hearts.

Holding the four matadors, some players are tempted to try a Tournee game, ignoring the fact of losing cards in the suits. In the above deal, M., thinking he can rid his hand of one suit, and thus ruff, and having a slight protection in three suits, bids for a Tournee. V. passes, and H. passes. M. turns the 7 spades and sees possibilities of a Tournee Nullo. He discards King clubs and King diamonds.

V. leads his singleton spade.

V., Queen spades; M., Jack spades; H., **Ace spades**.

V., Queen hearts; M., King hearts; H., **Ace hearts**.

V., **10 diamonds**; M., 8 diamonds; H., 9 diamonds.

V., **Queen diamonds**; M., Jack diamonds; H., 7 diamonds.

V., **10 hearts**; M., 9 hearts; H., 10 clubs.

V., 7 hearts; M., **8 hearts**; H., King spades.

M., being forced to capture a trick, loses the game. He scores minus 10.

Had M. dared try a Pass't-Nicht, he could have won a Tournee heart and scored plus 30.

The German writers speak of "the color," while Americans denominate it "the suit." The reason is this: German cards are of four colors, American cards of two, red and black. Our clubs are their brown acorns; our spades, their green leaves; our hearts, their red hearts; our diamonds, their yellow sleighbells. Thus when they say color, it names the suit, while if we should say color it would not designate which of the two suits of the color was intended.

SOME INTERESTING DEVELOPMENTS

One surprising result of the examination of 4,000 girls and boys under sixteen years of age in Washington, D. C., for the purpose of granting them permits to work was that, although negro children were found generally to be below the normal development of white children, not one negro child was unable to read and write, whereas a number of white children could do neither. One thing that amazed the examiners was the eagerness of the children to go to work, many of them weeping when they were told that permits could not be granted them. An exceedingly disagreeable feature of the examination was the anxiety of many parents, among them strong, well-developed fathers, the picture of health, who insisted that they were incapacitated and needed the earnings of the boys for their livelihood. Most of the parents appeared shiftless, but the children, on the whole, were good types. This same fact was observed by a visitor to the House of Refuge on Randall's Island, who happened there on a day when parents and guardians were permitted to call upon the inmates. Although these boys had nearly all been placed in the institution because of law-breaking, they were greatly superior in type of character to their elders —a condition of things that promises well for the future.

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TAKES ENTIRE CHARGE OF
WEDDING RECEPTIONS
furnishing complete the Wedding Breakfast, including the necessary service, thoroughly trained English waiters, doormen, coatmen, ladies' maids and musicians, also carriage men, the canopy and floral decorations. Wedding cake in boxes, special favors for the bridal party, the bride's cake, etc.
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The Renowned
Schwartz Corset
Promotes Every *Curve of Beauty* creating a Form that is Faultless in Symmetry and Grace
Re-opening on Sept. 7—
A display of the Newest Materials for Fall and Winter will be made—Mme. Schwartz's personal selection while abroad. Models for the coming season, original in design, contain features confined exclusively to the Schwartz Corset.
MME. S. SCHWARTZ, *Corsetiere*
12 West 39th Street, New York

The Special Autumn Announcement Number of Vogue
will be published September Seventeenth in which the first showing of ready-to-wear Autumn gowns, shirts, hats, shoes, gloves, neckwear, Lingerie, etc., will be described and profusely illustrated in addition to the regular departments.
Price Twenty-Five Cents the Copy
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Choice Flowers and Rare Plants for all occasions

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J. PARKER PRAY'S
TOILET PREPARATIONS

No. 1932 Guaranteed under the Food and Drug Act, June 30, 1906.

Rosaline

The marvellous natural healthy coloring it imparts to the cheeks and lips has made it wonderfully popular with fashionable women. The closest scrutiny fails to detect it, nor can it be displaced by perspiration or bathing; of the highest value as a beautifier and purifier of the skin. A 25c. trial box will convince you.

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Bleaches and cleans the nails, removes ink, hosiery and glove stains from the skin; guaranteed harmless. Bottles,

Cream Van Ola

The enemy of an impure skin or bad complexion, purifies it and acts as a food, making the skin clear and healthy; does not produce a downy growth. Boxes, 25c. and 50c.

There are cheap imitations of the above preparations on the market. Be sure the name Dr. J. PARKER PRAY is on every article.
Send stamp for illustrated booklet.

Dr. J. Parker Pray Co.
Established 1868.
12 E. 23d St., N. Y. City
Sole Manufacturers and Proprietors.

OSTENDE

(Continued from page 296.)

STRIKING GOWN

But I started to speak of her draped gown; it consisted of a myrtle Liberty silk cachemire in a trailing princess underdress, having a long, tightly shirred sleeve to the thumbs, and over this a closely draped Greek tunic in bordeau silk voile, having a narrow gold gauze ribbon run inside all its hems. This tunic was knotted about the knees and waist and over one shoulder, and it had a draped short sleeve that was of the bordeau voile, part Greek, part Japanese. There was a low-necked guimpe of gold gauze lightly embroidered in gold bullion, and a higher guimpe of creme tulle.

BROAD BELT WORN NEAR SHOULDERS

A most interesting innovation ventured upon by a few leaders has been a very broad leather belt fastened with a big square leather buckle and worn high up under the arms and straight across the bust. It completes a straight, partially fitted gown in serge or cloth, or is worn over a knee-long Directoire coat.

DIRECTOIRE MODEL RAMPANT

Of course Directoire is more than ever the rage, and one may count on it for the winter. The tendency is shown in these three street gowns, the first in terra cotta cloth, braided and trimmed with cloth-covered buttons; the second in plum-colored cloth lined with a lighter shade of satin and having small silver buttons. Its vest is in Egyptian embroidery in shades of plum, magenta, emerald and silver, and it has four large buttons of the same embroidery. The third is in steel-colored cloth with oxydized silver buttons, big and round; tabs of the cloth at each button, and a very effective smoke grey sash wound twice about the waist and hips under the coat tails. The evening wrap is a typical example in absinthe green Liberty satin lined with gold gauze, and having gold bullion lace forming vest and part of the sleeve.

Aube de Siecle.

Ostende, August, 1908.

DRESS

[Note.—All questions under this heading will receive prompt attention. Inquiries may be made in regard to models and materials, costumes suitable for various occasions, liveries for servants, etc. Please note fees and rules under Answers to Correspondents.]

CORRECT DRESS AT FORMAL COUNTRY CLUB DINNER

During Mrs. Roosevelt-Longworth's visit to Denver at the time of the National Democratic Convention, a dinner was given for her and her husband at the Country Club, about twenty guests being invited. The dinner was served at eight on the large porch of the club. All of the Denver women appeared in very full dress, decolleté, of course, and wore diamonds, tiaras, etc. Mrs. Longworth and the ladies of her party, Miss Robinson and Mrs. McCormick, appeared without jewels, in high-neck organdy gowns, with picture hats—afternoon dress, one might say. Mr. Longworth wore a dinner coat. Were the principal guests correctly dressed?

Ans.—In our opinion both Mr. and Mrs. Longworth should have worn evening dress. When dining informally at a country club, afternoon dress is often worn, but when the dinner is a formal one, evening dress should be worn; not ball dress, however. By that we mean that it is not usual to wear as many jewels as one does to the opera and balls, and very often the dresses are not as low, but decolleté gowns should have been worn by the ladies of the party, and the men should have worn full evening dress, not dinner jackets. Long lace or chiffon stoles could have been carried and worn on the porch if the weather was too cool, but neither high gowns nor hats should have been worn.

AUTUMN ANNOUNCEMENT NUMBER

Vogue to be dated 17 September will be devoted to a first showing of the Autumn novelties in ready-to-wear gowns, shirts and hats. Price 25 cents.

SLIDE THRO STRAP

BUTTON THRO

PULL FAST

The W. F. Waist For Girls

No sewing buttons on these waists

The Buttons Button On

Your child can put them on as well as you can.

The Best Made Waist for Boys and Girls Ever Made

Designed by a Mother for Mothers

WILLIAM FRANK WAIST

Splendidly made throughout, durable, shapely, comfortable, what you have been looking for.

Boys' Heavy Winter Waists	50c
Boys' Skeleton Waists	25c
Velvet-Grip Garters, attached same as buttons	15c
Girls' Cambric Waists (like illustration)	50c
Girls' Cambric Waists, 2 pr. Garters	75c
Girls' Heavy Waist (plain)	50c
Extra Card Taped Buttons	5c

Extra buttons free with each Waist.

Sent prepaid on receipt of price. State size and name your dealer. **Agents Wanted.**

Write for catalog

WM. FRANK WAIST CO., Bradford, Pa.

Binner Corsetiere

IS CULTIVATING FIGURES with her

FAMOUS CORSETS

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Mme Binner

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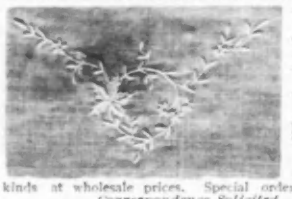
Hand-Embroidered Yoke, 75c



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Protects the light from the heavy, the clean from the soiled. Everything at your finger's end. No rummaging. No tray-lifting. Easy to pack. No need to unpack. No mussed garments. Nine compartments. Strongest, roomiest, most convenient trunk. Costs no more than old box style. Sent C. O. D. privilege examination. Booklet sent for 2c stamp.

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Radcliffe & Co., New York, 144 Pearl St., & London, E.C.

Price 50 Cents
for Coat or Skirt

Sizes 34 to 40 Bust

DESCRIPTIONS OF PATTERNS

No. 1369. Directoire coat with a princess skirt of cheviot. The coat has seams to the shoulder in back and front, and is finished with one row of heavy stitching, with a semi-fitted back and a double-breasted front. It has a vestee of dark velvet and buttons, covered with the same velvet, trim the sleeves and the front. The skirt is a princess with a front panel decorated with six velvet buttons. The materials required to make this model in medium size are 7½ yards of cheviot, 44 inches wide; ¾ of a yard of velvet for vestee, and 16 buttons, and 6 yards of satin, 24 inches wide for the coat lining. The pattern is in seven pieces for the coat and two pieces for the skirt.

No. 1370. A Directoire coat of cheviot with a skirt of striped cheviot. The coat is double-breasted above the bust line and is trimmed with embroidered buttons and with striped cheviot of the same material as the skirt, fastened at the throat with a black silk cord twisted on two embroidered buttons. The high turn-down collar and the broad cuffs are made of the striped cheviot. The skirt is Directoire, with seams over the hips and a seam down the front, and is buttoned halfway down the front with 6 embroidered buttons. The materials required to make this model are 4 yards of plain cheviot, 44 inches wide; 5 yards of striped cheviot, 44 inches wide, for skirt and coat trimming, and 6 yards of satin for lining. The pattern is in ten pieces for the coat and in two pieces for the skirt.

No. 1371. A Directoire coat of serge with a seam to the shoulder, opening into a plait effect below the hips, and with a double-breasted vestee. The cuffs, revers, vestee, folded waistcoat and lining of the collar are made of heavy black satin, and the buttons are of black braided crochet with frogs of black silk braid. The collar is Napoleonic and is cut in one with the fronts. A band of heavy black silk embroidery, on silk the color of the cloth, is set on the skirt of the coat about 5 inches from the bottom. The skirt is Directoire with seams over the hips and at the front. The materials required to make this model are 8½ yards of serge, 54 inches wide; 2 yards of black satin, 8½ yards of satin for the lining, 15 small and 12 large crochet buttons, with 15 small and 12 large braid frogs. The embroidered band is 4 inches wide and 3 yards long. The pattern is in nine pieces for the coat and two pieces for the skirt.

CUT TO ORDER PATTERNS

Note: We cut patterns to order of any fashion published in Vogue at the following prices:

SKIRTS.—In belt measure from 20 to 32 inches—without foundation, $2.50; with foundation, $3.00.

BODICES AND SHORT JACKETS.—In bust measure from 32 to 46—without sleeve, $1.50; with sleeve, $2.00.

PRINCESS GOWNS.—In bust measure from 32 to 46—with sleeve, $4.00.

HALF LENGTH AND LONG COATS.—In bust measure from 32 to 46, $3.00.

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